


The INLAND PRINTER

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DECEMBER, 1923



THE
LEADING BUSINESS
AND TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE FORTY CENTS



Christmas Greetings

At this season it is natural to want to send a few words of appreciation to those who have extended any courtesies to us during the year.

To all in the printing and allied trades we wish A Very Merry Christmas.

BINGHAM BROTHERS COMPANY

NEW YORK PHILADELPHIA BALTIMORE ROCHESTER



Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

We have sample sheets ready for mailing; but any distributor can supply equally good ones, from any package on his shelves.

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
Von Olker-Snell Paper Company
BRIDGEPORT—Lasher & Gleason, Inc.
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
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DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
KANSAS CITY—Schwarz Paper Company
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company

MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Harper Paper Company
Miller & Wright Paper Company
Sutphin Paper Company
PHILADELPHIA—A. Hartung & Company
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PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

Beware of Imitations

NUREX TABBING COMPOUND

NUREX—The Modern Product for Tabbings, Tipping or Mounting
SAVES 50 PER CENT IN LABOR

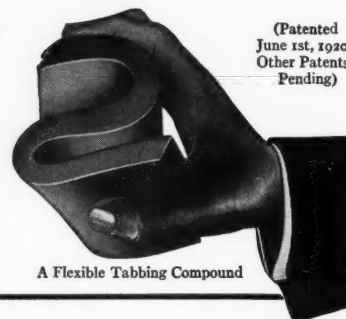
NUREX—The only Non-Inflammable Tabbings Compound on the market. *Beware of Imitations!*—NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural Put up in Gallons or Quarts Government Measure

If your PAPER HOUSE can't supply you, write direct to

THE LEE HARDWARE CO.

Salina, Kansas, U. S. A.



(Patented
June 1st, 1920.
Other Patents
Pending)

A Flexible Tabbings Compound



An Entering Wedge to Bigger Business

Every business house in your community needs neatly printed cards for its employees and sales force. You can meet this demand at a great saving to your clients, and make about 50 per cent profit for yourself.

Wiggins Patent Scored Cards protected by Wearwell Lever Binder Cases and

printed by you are an opening wedge for bigger printing contracts. Wiggins quality stock, your high grade printing and the neat appearance of the Wearwell Case which keeps the cards always fresh and white will influence executives to turn more business to you. Write today for samples and prices.

WIGGINS Patent Scored CARDS

THE JOHN B. WIGGINS COMPANY

Engravers, Plate Printers, Die Embossers

1101 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

The INLAND PRINTER

Vol. 72, No. 3 HARRY HILLMAN, Editor December, 1923

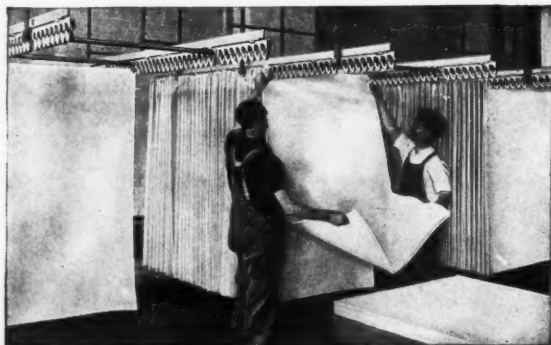
Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



Typical installation in operation

This equipment is constantly increasing in use by both large and small Lithographers and Printers with installations running from two to two hundred strips each.

Catalogue and Complete Information on request.

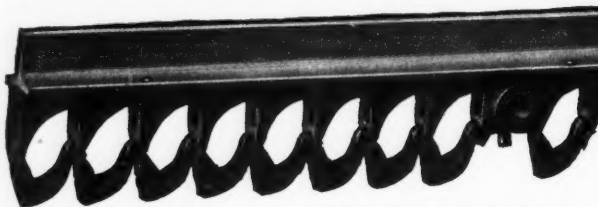
Southworth Machine Company

PORTLAND, MAINE, U. S. A.

HOLDFAST HANGERS

An Indispensable Adjunct to the Offset Press

This device is especially designed for Seasoning of Paper Stock and insures Perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust or stain.



Construction—Showing a portion of one Standard 9 foot Strip

"We Know of But One Feeder—the CROSS—and We Swear by It"—15 YEARS

The Roycrofters
DE LUKE BOOKS
AND THINGS
EAST AURORA, NEW YORK

Dec. 4, 1907.

Cross Paper Feeder Co.,
Boston, Mass.

Dear Mr. Whitney:—

In reply to your letter of the 2nd will state that we are very glad indeed to recommend the Cross Continuous Feeder to any one.

While we have not kept any figures as to the output of these machines, yet we know that there is an increase of about 40% over hand feeding on all of our continuous feeders, so all we can really say after all, would be that the machines are giving perfect satisfaction and are turning out all that you claim for them, and you are at liberty to use as much or all of this letter, if you please, with our signature.

We certainly wish you all the success that you deserve, and there is no limit to that.

With all kind wishes, we are,
Sincerely yours,
THE ROYCROFTERS,
Chas. Rosen
SUP'T. PRINTING.

The Roycrofters
Devoted to Printing and Arts & Crafts
East Aurora, New York

December 9th, 1922

John Fisher, Esq.,
15 East 12nd Street,
New York City.

Gentlemen:

Continuously—that's the word.

We have continuously been using Cross Feeders on our 1, 2, 3, and 4 printing presses since we began when Mr. Cross first put them out.

Our original machine is still doing business and gave for the wearing of a few bolts now and then, it is as good now as when installed.

Perhaps our education has been neglected—be that as it may we know of but one feeder—the Cross—and we swear by it.

Adjusted to range of stock by no exceptional mechanic in no time, length of run does not discourage them. They never go on a strike for shorter hours, say as for regular color work, they handle our best three and four color work—with deckle edge paper at that.

Another point well worth noting is that stock does not necessarily have to be piled straight in order to feed for we know by experience that irregularly piled paper goes through the feeder as readily as though a "lift" had been taken out of a newly opened case.

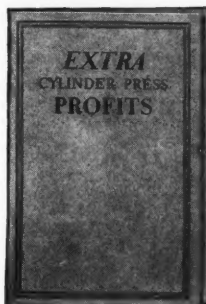
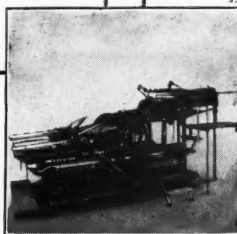
Ever yours to the Cross Continuous Feeder. I look on it as a benefactor to the printing trade.

With all kind wishes,
Sincerely yours,
THE ROYCROFTERS,
Chas. Rosen
SUP'T. PRINTING.

SOME points in this letter written in 1907:—

- "Glad indeed to recommend the Cross Feeder to anyone."
- "An increase of about 40% over hand feeding."
- "Machines are giving perfect satisfaction."
- "Are turning out all that you claim for them."

The booklet Extra Cylinder Press Profits outlines the experiences of many others.
A note will bring it to you.



SOME of the points in this letter in 1922—15 years later.

- "Our original machines are still doing business—as good now as when installed."
- "Adjusted to range of stock by no exceptional mechanic, in no time."
- "Never go on strike for shorter hours."
- "Handle our best three and four color work—with deckle edge paper at that."
- "Irregularly piled paper goes through the feeder as readily as though a lift had been taken out of a newly opened case."
- "A benefactor to the printing trade."

Mr. Rosen in a later letter, dated March 16th, 1923 states further:

"Another beautiful thing about Cross Feeders is—they never go on strike nor do they become disgruntled and so all you have to do is feed them and they'll make you a profit."

DEXTER FOLDER COMPANY, 28 West 23d St., New York

PHILADELPHIA · CHICAGO · BOSTON · CLEVELAND · ST. LOUIS

Agents: HARRY W. BRINTNALL
San Francisco & Los Angeles

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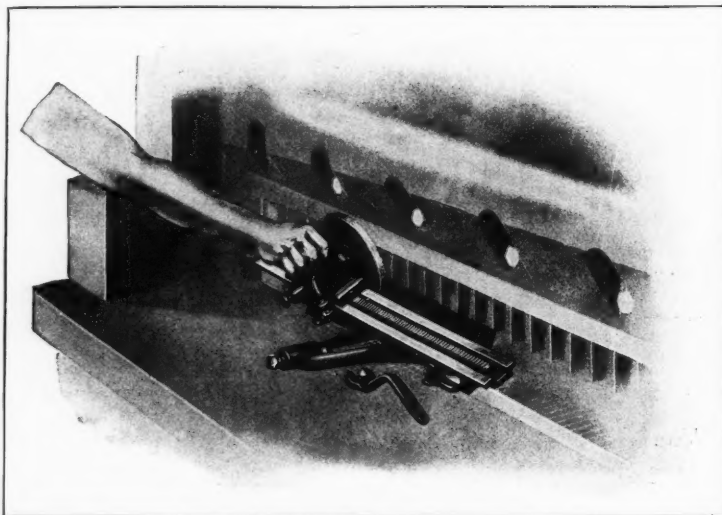
DODSON PRINTERS' SUPPLY CO.
Atlanta, Ga.

FEEDERS · FOLDERS · STITCHER FEEDERS · CUTTERS · BUNDLING PRESSES

You Are Keen, of Course

But How About That Knife in Your Paper Cutter?

An M & W Knife Grinder, a willing man of common skill, and five minutes, will give as keen an edge as you could wish—and without the knife Leaving the Cutter!



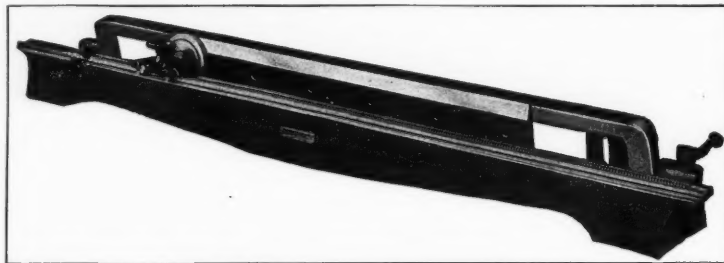
M & W REGULAR KNIFE GRINDER

The M & W Regular Knife Grinder

Illustrated on the left, is carefully and scientifically made, is adjustable to any cutter, will never injure the knives and can be used by any one. The Grinder will keep your knives in good condition thus lessening the strain on the machine itself, and will save at least 75%

of the cost of sharpening. To permit grinding extra knives out of the machine in spare moments we make a Holder in which our Regular Grinder Fits.

The machine illustrated on the right, like the Regular Grinder, is mechanical in its adjustments, so the operator can not go wrong. The edge of the Knife comes up keen and perfectly true and with a standard, uniform bevel.



M & W SPECIAL No. 2 GRINDER

The ideal machine for the large plant or for a community of plants in the smaller towns where the question of knife grinding is a problem.

THIS MACHINE *is for* SHARPENING KNIVES OUTSIDE THE CUTTER ONLY

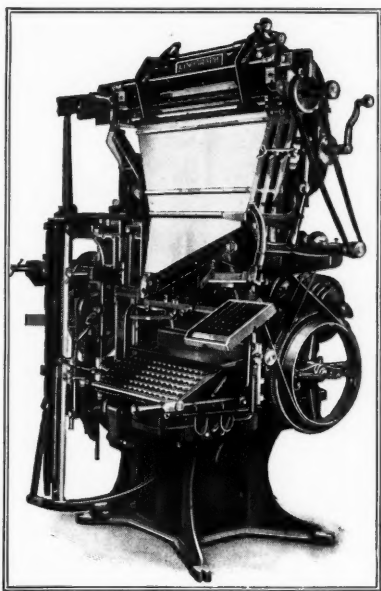
Morgans & Wilcox Mfg. Co.

Factory and Main Office: MIDDLETOWN, N. Y. Send for Catalogue—Seventh Edition

Insure Your Profits For 1924

Profit insurance in a printing plant is merely having adequate mechanical equipment to properly take care of your work. Time wasted with out-of-date and makeshift methods cuts heavily into the profits of every job. It is this wasted time that so greatly affects your yearly balance sheet.

In practically every job of any consequence the most time is lost in the composition. Not having sufficient type, setting by hand, or trying to get production out of a typesetting machine that does not meet your requirements will reduce your yearly income many, many dollars.



Model 3 Linograph

A Linograph will give you plenty of new, clean, composition at any time your work requires it. The Linograph does its work quietly, efficiently, and at an unusually low cost for upkeep. It will do away with all lost motion in your composition and serve to increase your profits to what they should be.

Our representative will be glad to call and discuss your particular problem. If a Linograph is the solution you can arrange to have the model which will meet all your requirements installed and running in your plant by the first of the new year.

Start the new year right. Insure your profits for 1924.

The Linograph Company Davenport, Iowa, U. S. A.

Western Agency
429 SACRAMENTO ST., SAN FRANCISCO, CAL.

European Agency
ET. PIERRE VERBEKE
BRUSSELS, BELGIUM

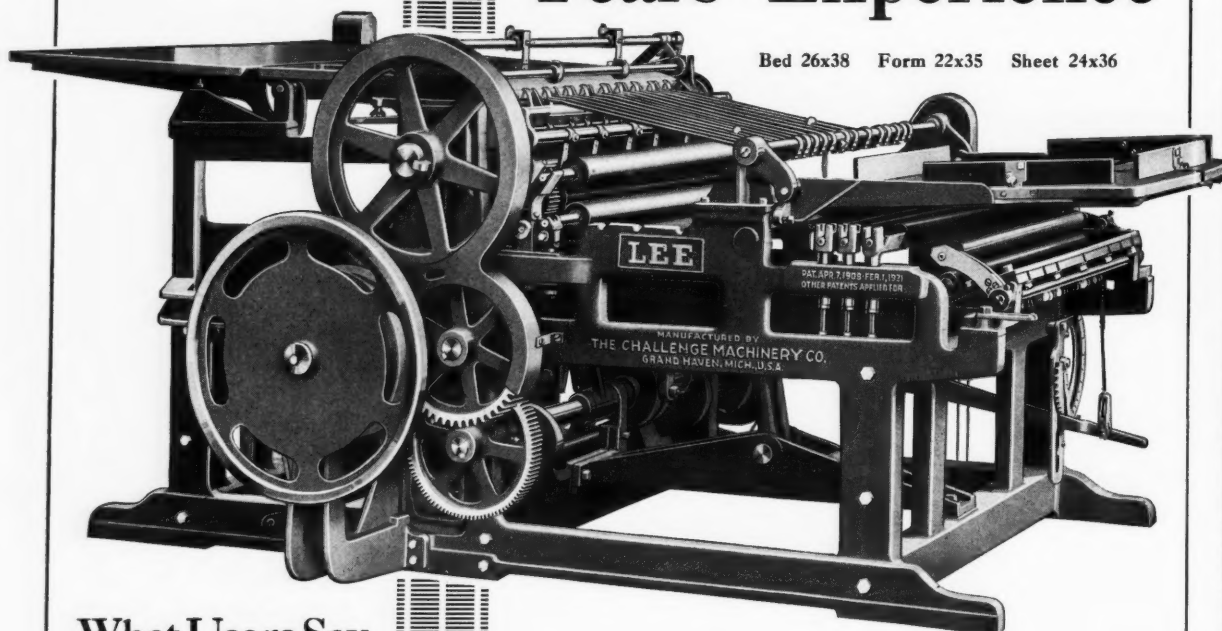
Australasia, South Africa, China
PARSONS & WHITTEMORE
NEW YORK CITY

South American Agency
AULT & WIBORG
CINCINNATI, OHIO

**The Press Combining
Quality, Service and
Price—creating Good
Will for the maker**

Backed By Thirty Years' Experience

Bed 26x38 Form 22x35 Sheet 24x36



What Users Say

"The Lee Press is one of the best buys I ever made. We have made over 300,000 impressions this summer with inexperienced help and with no trouble as to adjustment. I made no mistake in purchasing the Lee."

"The Lee Press registers to perfection. The longer we have the press, the better we like it. It not only gives the quality of product but is so simple that our apprentices can operate it. If we can be of service to you in recommending the Lee Press, let us know."

"We have found the Lee Press most satisfactory and it fills every claim you make for it, in fact it has been a greater help to us than you claimed it would be. Make ready is easy, changing ink can be done in a few minutes and it produces work of a high grade. We're mighty well pleased with the Lee Press and you may use us as a reference."

"We are much pleased with our Lee Press. The register is perfect and its bed motion is ideal mechanically and should last indefinitely. We purchased the press only after a careful investigation, having had considerable experience along these lines. The Challenge Machinery Co. have given us fine service and we cannot say too much for the press and the company."

"We want to express to you, the manufacturer, our complete satisfaction with our Lee Two-Revolution Press which has been in constant use for more than two years and worth its weight in gold to us. The 'Lee' not only turns out the expected number of impressions on our many varied forms, but the distribution and register are perfect and we are proud of the product. You are to be congratulated upon your efforts in producing such a thoroughly reliable machine and which has proven a money-maker for us since the day it was installed."

**Lee Press Users are
Lee Press Boosters**

The Lee Two-Revolution Press

is carefully and conscientiously built in their own shops by an old-established and most favorably known company that has been manufacturing high grade printing machinery for more than thirty years.

The LEE PRESS runs with a smooth, quiet movement, free from jar and rumble, has fine distribution, registers perfectly at all speeds, and handles all grades of work, from a small circular up to a 24 x 36 sheet in colors.

The LEE PRESS is economical in its first cost, in operation and in upkeep. It is easily and quickly handled for different jobs and delivers a superior product with a minimum effort and at a cost that shows a substantial profit on every job.

WRITE TODAY FOR PRICES AND FULL PARTICULARS

Manufactured and Fully Guaranteed by

The Challenge Machinery Co.

Main Office and Factory, Grand Haven, Mich.

CHICAGO, 124 S. Wells Street

NEW YORK, 220 W. 19th Street

Canadian Representative: GRAPHIC ARTS MACHINERY LIMITED, Toronto

What the Ludlow of Today Can Do for You

Set it on the Ludlow

Six point Lining Plate Gothic for
a Calling Card—

Set it on the Ludlow!

Sixty point, full body, bold face
for a poster—

Set it on the Ludlow!

Delicately proportioned Bodoni
for a beautiful job—

Set it on the Ludlow!

Wonderfully cut Old Original
Caslon—

Set it on the Ludlow!

Distinctive cover page or a bold
dodger—

Set it on the Ludlow!

Blank ruled form, one or
multiple—

Set it on the Ludlow!

Bold advertising figures and
capital letters up to 144 point
for a street car card—

Set it on the Ludlow!

Italic without an equal in all his-
tory of the printing art—

Set it on the Ludlow!

A job of any kind, to please your
most exacting customer—

Set it on the Ludlow!

Whatever the job, of any size or
quality—

Set it on the Ludlow!

From 6 to

M

60 point

THE Ludlow of today is a complete system of matrix composition that enables you to banish hand type from the composing room forever. It forms the very center of activities in every composing room where it is installed. It supplies the compositors with an abundance of type in new slug lines in any size from 6 to 60 point, in condensed, regular width, or extended faces without machine or mold changes.

The Ludlow equipment consists of:

- (1) One or more matrix cabinets, from which matrices (not type) are set in specially devised sticks—
- (2) One or more sticks as required for the kind of work in hand—
- (3) One or more casting units, or typographs, in which type in slug lines can be produced in any size of face from 6 to 60 point without mold or machine changes.

Phenomenal changes that you should know about have been taking place in the Ludlow system of composition during the past six months.

The Ludlow is the most successful and at the same time the most revolutionary system of composition inaugurated since the first straight matter line-casting machines were invented some thirty years ago. Already it has proved its worth in 365 cities of the United States. In Chicago, alone, there are more than sixty different Ludlow equipped plants. Ludlows are also in operation in Canada, South America, England, Australia, Africa, India, Japan and ten other foreign countries.

With the Ludlow in your plant, your capacity to meet emergencies is unlimited because it is as easy to follow copy, and change from one size and style of face to another as you go, as it is to set all one size. And because you set matrices instead of type, you never run short of sorts. When your office is Ludlow equipped, non-productive time will be reduced to the minimum.

Ludlow Typograph Company

General Offices and Factory, 2032 Clybourn Ave., Chicago

New York Office: 606 World Building

San Francisco Office: 303 Hearst Building



2000 TONS "Squeeze"

"Some subjects to be electrotyped require a pressure of 2000 tons to perfectly reproduce the details of an original halftone or color plate, in a sheet of Impression Lead."

But—it takes more than mere mechanical pressure to make Printing Plates that will pass the scrutiny of the intelligent pressman.

All the necessary precision equipment and a force of highly skilled mechanics with ability acquired from years of study and specialization, has earned for us a reputation for the finest work obtainable.



Plate Makers to the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY, INC.

216-222 West 18th Street

New York, N. Y.

Make the *Reference Book of WESTVACO Mill Brand Papers* and *The Mill Price List* your guide for selecting the most suitable paper for the most exacting printing process



The Westvaco Mill Brand Papers sold through The Mill Price List

Velvo-Enamel	Pinnacle Extra Strong	Westvaco M. F.	Minerco Bond
Marquette Enamel	Embossing Enamel	Westvaco Eggshell	White Pink Blue Canary Goldenrod
Sterling Enamel	White India Tint	Westvaco Text	Origa Writing
Westmont Enamel	Westvaco Ideal Litho.	White Gray India Tint Brown Blue Goldenrod	White Canary
India Tint	Coated One Side	Westvaco Cover	Westvaco Index Bristol
	Westvaco Super	White Gray India Tint Brown Blue Goldenrod	White Buff Blue Salmon
			Westvaco Post Card
			Cream

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Co.*

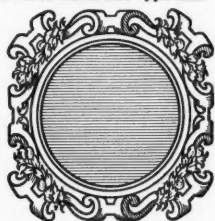


Atlanta . . .	The Chatfield & Woods Co.	Nashville	Graham Paper Co.
Augusta, Me. . .	The Arnold-Roberts Co.	New Haven . . .	The Arnold-Roberts Co.
Baltimore	Bradley-Reese Co.	New Orleans	Graham Paper Co.
Birmingham	Graham Paper Co.	New York West Virginia Pulp & Paper Co.	
Boston	The Arnold-Roberts Co.	Omaha	Carpenter Paper Co.
Buffalo . .	The Union Paper & Twine Co.	Philadelphia	Lindsay Bros., Inc.
Chicago .	West Virginia Pulp & Paper Co.	Pittsburgh . .	The Chatfield & Woods Co.
Cincinnati . .	The Chatfield & Woods Co.	Portland	Blake, McFall Co.
Cleveland	The Union Paper & Twine Co.	Providence	The Arnold-Roberts Co.
Dallas	Graham Paper Co.	Richmond . . .	Richmond Paper Co., Inc.
Des Moines	Carpenter Paper Co.	Rochester	The Union Paper & Twine Co.
Detroit . .	The Union Paper & Twine Co.	St. Louis	Graham Paper Co.
El Paso	Graham Paper Co.	St. Paul	Graham Paper Co.
Houston	Graham Paper Co.	San Francisco	Blake, Moffitt & Towne
Kansas City	Graham Paper Co.	Seattle	American Paper Co.
Los Angeles	Blake, Moffitt & Towne	Tacoma .	Tacoma Paper & Stationery Co.
Milwaukee	The E. A. Bouer Co.	Washington, D.C.	R.P. Andrews Paper Co.
Minneapolis	Graham Paper Co.	York, Pa.	R.P. Andrews Paper Co.

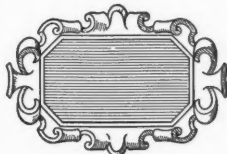
TRENHOLM ANTIQUE PANELS SHADED

Font contains One Type each

Font complete \$3.55



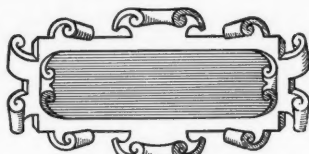
No. 9601 80c



No. 7202 70c



No. 14403 \$1.00



No. 7204 90c



No. 9605 70c

Shaded Panel or the type matter it frames to be printed in color



No. 4806 55c



No. 7207 65c

TRENHOLM ANTIQUE PANELS MORTISED

Font contains One Type each

Font complete \$3.95

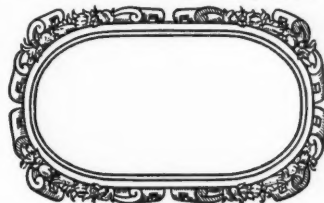


No. 9608 90c



No. 7209 \$1.00

Type set in mortise—not a part of the design



No. 14410 \$1.10



No. 7211 80c



No. 3612 60c

Type matter may be inserted in the Mortised Panels for printing in one color

ALL DESIGNS OF THIS SERIES ARE MORTISED



No. 4813 75c



No. 7214 75c



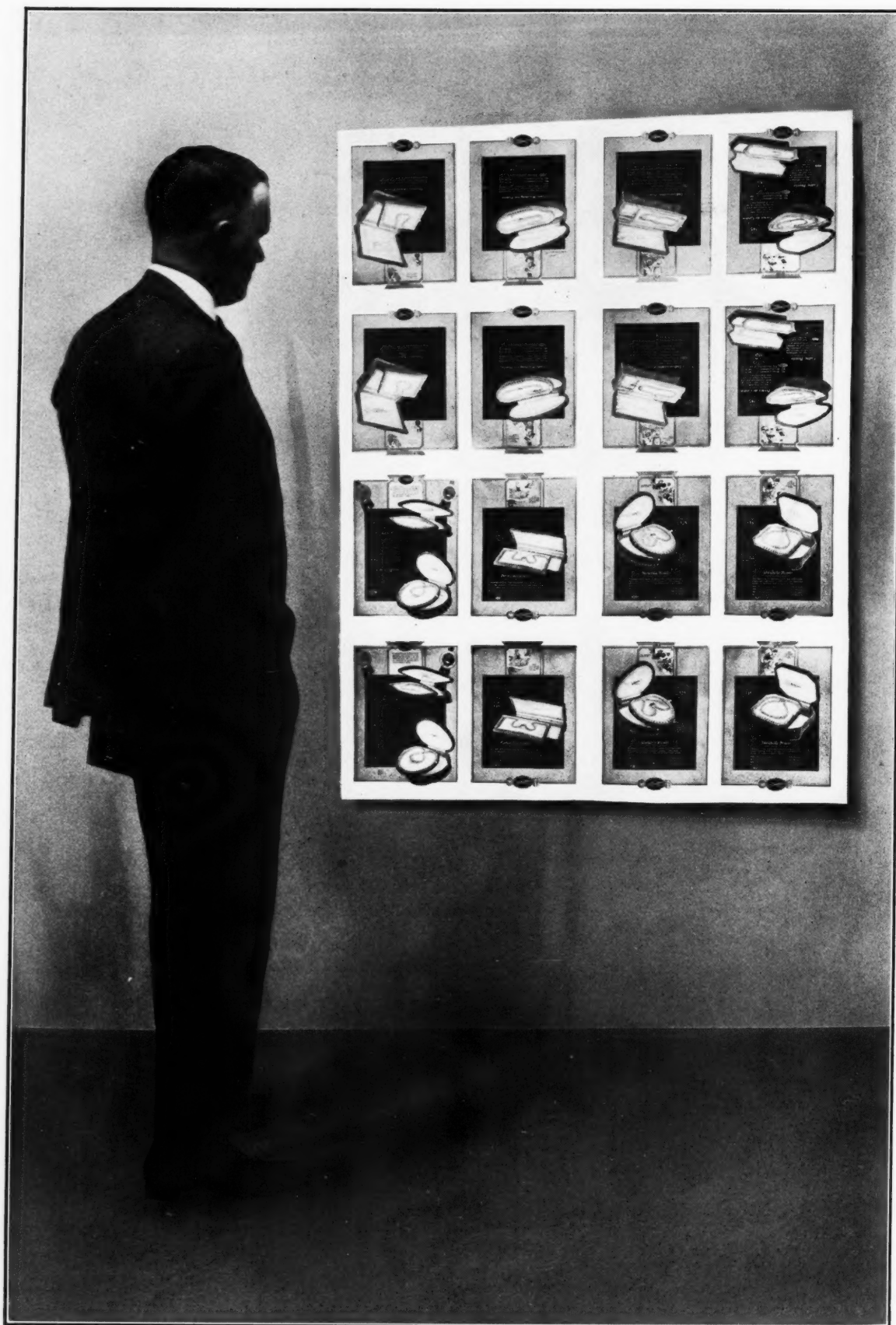
The *Antique Panels* are opportune creations by the very well known artist, George F. Trenholm, of Boston, whose work is distinguished by an original interpretation of the classic French style in modern American typography. In these Panels he has made available to printing craftsmen beautiful and practical decorative cartouches of extraordinary usefulness in ornamenting announcements, letter heads, cards and printed work of innumerable kinds

BARNHART BROTHERS & SPINDLER

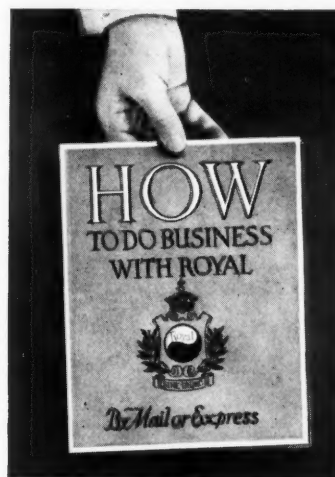
Type Founders

CHICAGO WASHINGTON, D. C. DALLAS SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL SEATTLE VANCOUVER, B. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



“I am sold to
those fellows in
Philadelphia”



Royal Electrotpe Company
624 Sansom Street, Philadelphia, Pa.

Member of the International Association of Electrotypers



DRY BOOK GLUE

A Dry Glue Immediately Soluble in Cold Water

(AGITATION UNNECESSARY)

8 $\frac{1}{2}$ c.

1 lb. makes 3 lbs.

of heavy glue which may be further reduced.

Packed in 100 lb. bags, f.o.b. New York.

USED FOR—

Hand Covering on

Leather

Imitation Leather

Keratol

Cloth

Paper

Backing

Fly Inserts

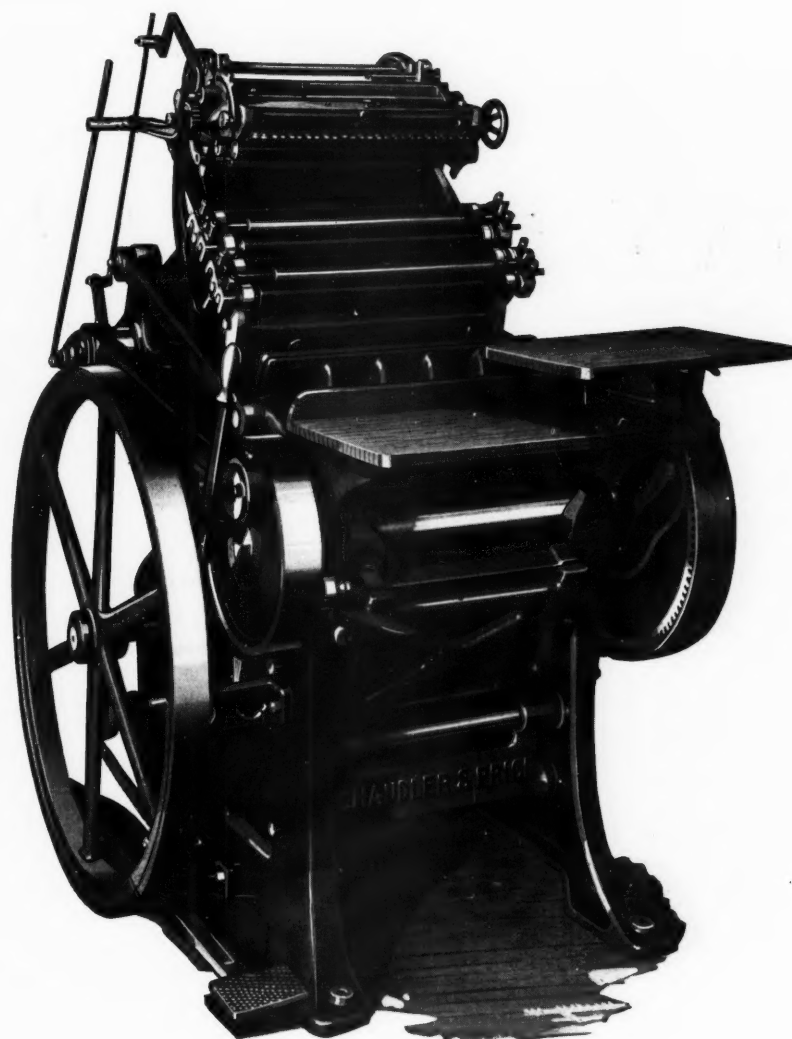
Labelling

NO Souring
Freezing
Waste
Freight on
water
Odor

NATIONAL GUM & MICA CO.

Main Offices: 59th St. and 11th Ave., NEW YORK

Branches: Boston Charlotte, N. C. Chicago Dunellen, N. J. Philadelphia San Francisco, Cal. Cincinnati Los Angeles
Atlanta, Ga. Toronto, Canada



Halftones with Tint Blocks The ink distributing system of the Chandler & Price CRAFTSMAN is not limited to the laying of delicate tints like this. Heavy black solids can be laid just as evenly. Everywhere—work which was previously produced by costlier methods is now assigned to the economical CRAFTSMAN. Print shop owners are saving; customers are pleased; and Gordon pressmen are becoming more and more valuable.

Place your order for a CRAFTSMAN today.

The Chandler & Price Co., Cleveland, Ohio, U. S. A.

Chandler & Price

This insert printed completely on a Chandler & Price CRAFTSMAN. The name "CRAFTSMAN" is an exclusive trade mark of The Chandler & Price Company registered in the U. S. Patent office.



**Open, Accessible
Construction**

Years ago, Chandler & Price built the FIRST paper cutter which was satisfactory in every respect.

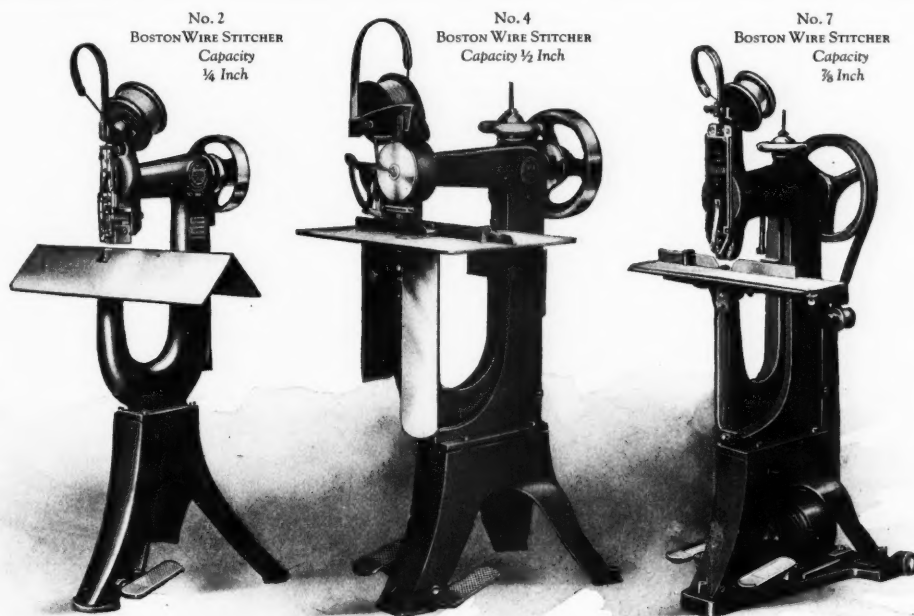
From the first, the industry liked the open, accessible construction. Users today like it—proving that the original design was correct.

There is no frame construction which is more rigid; no construction which makes possible a more accurate cut; no construction which endures hard service for a longer period of time.

Before you buy—investigate.

Chandler & Price

BOSTON Wire Stitching Machines have made quality stitching possible



Thousands of these simple, highly developed wire stitchers are in daily operation in all parts of the country and abroad. For more than twenty years they have responded to every demand of the printer and binder faithfully, efficiently and profitably, and are to-day more popular than ever. BOSTON STITCHERS reduce bindery expense. They are cared for entirely by the operators. There is only *one adjustment for thicknesses of work* and that can be made instantly and perfectly, without expert attention. "BOSTONS" are the only wire stitchers so constructed; the only ones embodying original basic improvements over old lines. BOSTON STITCHERS are built under the supervision of the inventor, of the best materials, by skilled workmen, and are a finality in durability and operating qualities.

Carried in stock by all our Selling Houses and Agencies. Write for quotations

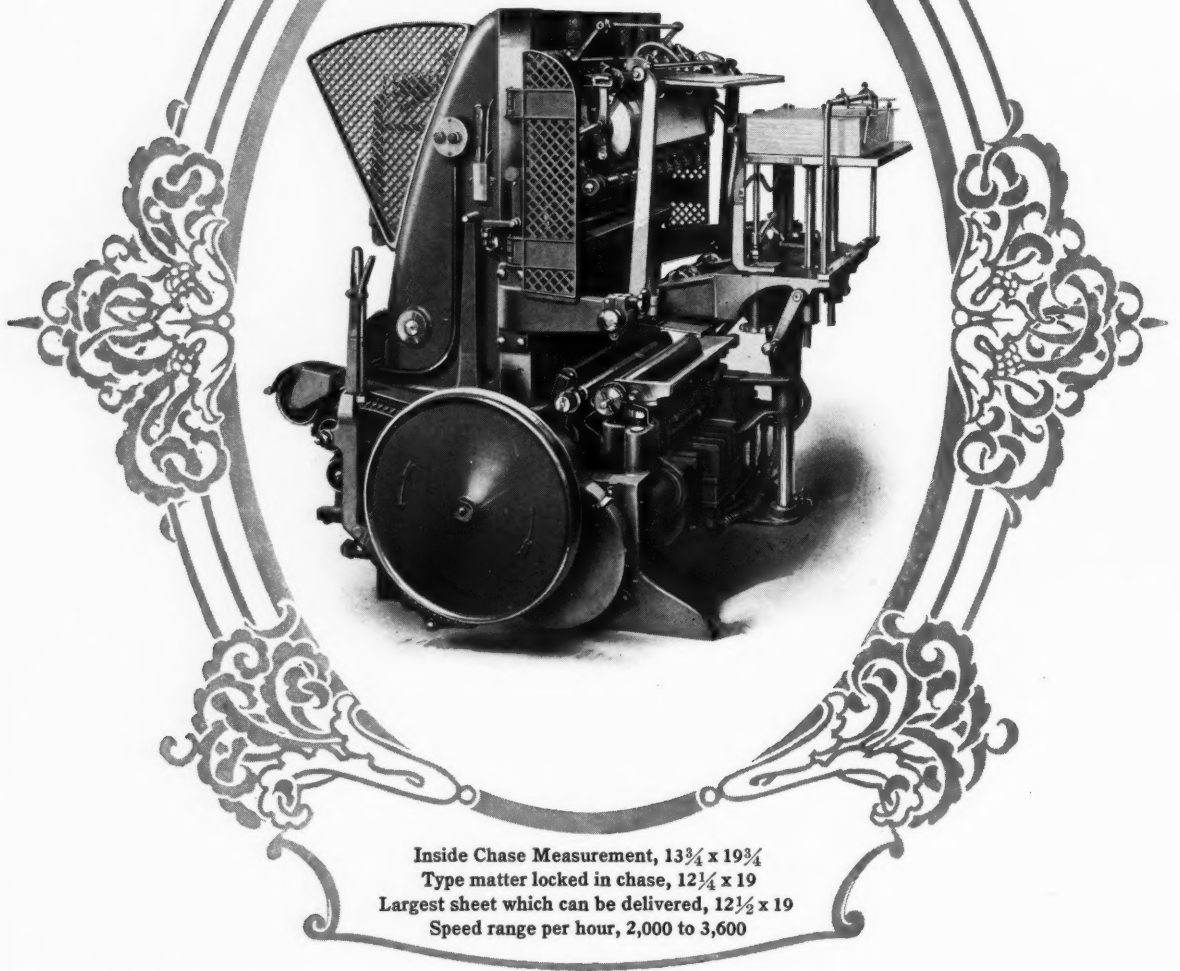
American Type Founders Company

GENERAL SELLING AGENT

SET IN MEMBERS OF THE GOUDY FAMILY TEAGUE BORDER NO. 614

Please Mention THE INLAND PRINTER When Writing to Advertisers.

An Unqualified



Inside Chase Measurement, $13\frac{3}{4} \times 19\frac{3}{4}$
Type matter locked in chase, $12\frac{1}{4} \times 19$
Largest sheet which can be delivered, $12\frac{1}{2} \times 19$
Speed range per hour, 2,000 to 3,600

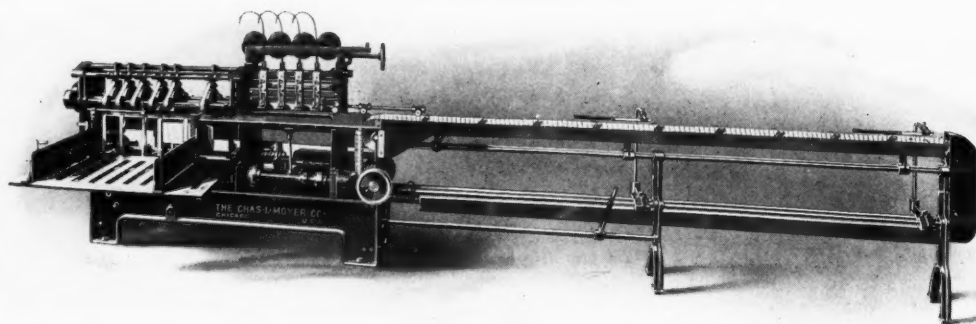
THE MIEHLE-VERTICAL makes real the printer's dream of big production. It is a high-speed, extremely simple and thoroughly automatic job press capable of producing easily the widest range of printing. It has rapidly won the unqualified approval of printers everywhere. Twenty-five percent of the purchasers listed have placed repeat orders. It is certain that you need a Miehle-Vertical as part of your equipment.

Success! —

A Few of the Many Prominent Users of the Vertical

- | | | | |
|--|---|---|--|
| Chas. H. Gray,
Wilmington, Del. | Jas. H. Cassel,
Lafayette, Ind. | Martin Printing Co.,
Cleveland, Ohio | F. W. Bond Co.,
Chicago, Ill. |
| Columbian Printing Co.,
Washington, D. C. | Warsaw Printing Co.,
Warsaw, Ind. | The Print Shop,
Newark, N. J. | Chas. G. Burroughs,
Chicago, Ill. |
| Haddon Press,
Camden, N. J. | Otto Zimmerman & Sons,
Newport, Ky. | C. Wolber Co.,
Newark, N. J. | Clarke-McElroy
Publishing Co.,
Chicago, Ill. |
| The Smith Press,
Trenton, N. J. | Merchant Publishing Co.,
Kalamazoo, Mich. | The Abbott Press,
New York, N. Y. | Drucker & Kelly,
Chicago, Ill. |
| L. F. Grammes & Sons,
Allentown, Pa. | Wolverine Sales Book Co.,
Lansing, Mich. | Alliance Printing Corp.,
New York, N. Y. | Hinds & Edgerton,
Chicago, Ill. |
| Press Pub. Co.,
East Stroudsburg, Pa. | Thompson Printing Co.,
Cincinnati, Ohio | Averdon Printing Co.,
New York, N. Y. | Lakewood Press,
Chicago, Ill. |
| The Rockdale Herald,
Glen Riddle, Pa. | American Education
Press, Inc.,
Columbus, Ohio | Stewart Printing Co.,
Bakersfield, Calif. | R. A. Levin & Co.,
Chicago, Ill. |
| Steinman & Steinman,
Lancaster, Pa. | Natl. Cash Register Co.,
Dayton, Ohio | Green's,
Long Beach, Calif. | Live Stock Press,
Chicago, Ill. |
| The Sentinel Co., Inc.,
Lewistown, Pa. | Weatherford Printing Co.,
Tuscaloosa, Ala. | Acorn Press,
Los Angeles, Calif. | Larson-Dingle Ptg. Co.,
Chicago, Ill. |
| Norristown Herald, Inc.,
Norristown, Pa. | Florida Baptist
Convention, Inc.,
Jacksonville, Fla. | Leroy Carman,
Los Angeles, Calif. | Okuneff Printing Co.,
Chicago, Ill. |
| Geo. H. Buchanan Co.,
Philadelphia, Pa. | Haynes & Ratliff,
Sanford, Fla. | Chimes Press of
Los Angeles,
Los Angeles, Calif. | Post Printing Co.,
Chicago, Ill. |
| Conn. & Thurmman,
Philadelphia, Pa. | John J. Harland Co.,
Atlanta, Ga. | Department of Public
Service,
Los Angeles, Calif. | Rogerson Press,
Chicago, Ill. |
| T. C. Davis & Sons,
Philadelphia, Pa. | Columbus Office
Supply Co.,
Columbus, Ga. | Eureka Press,
Los Angeles, Calif. | Tablet & Ticket Co.,
Chicago, Ill. |
| Electric Storage Battery Co.,
Philadelphia, Pa. | Regal Printing Co.,
Reidsville, N. C. | The Foster Printing Co.,
Los Angeles, Calif. | Tranzo Env. Co.,
Chicago, Ill. |
| Franklin Printing Co.,
Philadelphia, Pa. | Bridgeport Life Pub. Co.,
Bridgeport, Conn. | Fowler Bros.,
Los Angeles, Calif. | Triple Printing Co.,
Chicago, Ill. |
| Freihofer Baking Co.,
Philadelphia, Pa. | Clark & Smith,
Hartford, Conn. | Kellaway Ide Co.,
Los Angeles, Calif. | Von Weller-Lyon Co.,
Chicago, Ill. |
| J. M. Kaupp & Son,
Philadelphia, Pa. | Conn. General Life
Insurance Co.,
Hartford, Conn. | Kingsley Mason & Rogers,
Los Angeles, Calif. | Western Electric Co.,
Chicago, Ill. |
| MacDonald, Acton &
Young,
Philadelphia, Pa. | Finlay Bros.,
Hartford, Conn. | A. E. Little & Co.,
Los Angeles, Calif. | Roscoe V. Williams Co.,
Chicago, Ill. |
| The Niles Press,
Philadelphia, Pa. | The Fuller Brush Co.,
Hartford, Conn. | McBride Printing Co.,
Los Angeles, Calif. | Community Newspaper
Corp.,
Oak Park, Ill. |
| The Hartmann-Bruderlin
Stationery Co.,
Denver, Colo. | E. R. Hitchcock & Co.,
New Britain, Conn. | H. A. Miller Co.,
Los Angeles, Calif. | American Electric
Heater Co.,
Detroit, Mich. |
| Peerless Printing &
Stationery Co.,
Denver, Colo. | Oakville Co.,
Oakville, Conn. | Phillips Ptg. Co.,
Los Angeles, Calif. | Wm. Cornehl & Sons,
Detroit, Mich. |
| Geiger & Briesacher,
East St. Louis, Ill. | Cheney Bros.,
South Manchester, Conn. | Publishers Printing Co.,
Los Angeles, Calif. | Bolens-Enders
Printing Co.,
Milwaukee, Wisc. |
| Economy Advertising Co.,
Iowa City, Iowa | The American Brass Co.,
Waterbury, Conn. | Standard Printing Co.,
Los Angeles, Calif. | Moebius Printing Co.,
Milwaukee, Wisc. |
| Citizen Printing Co.,
Iowa Falls, Iowa | Boston Printing Co.,
Boston, Mass. | Wm. B. Straube,
Los Angeles, Calif. | Smythe Printing Co.,
Oklahoma City, Okla. |
| Scott-Edwards Printing Co.,
Keokuk, Iowa | Lincoln & Smith Press,
Boston, Mass. | Tower & Lee Co.,
Los Angeles, Calif. | Middletown Press,
Galt, Ont., Can. |
| H. M. Ives & Sons,
Topeka, Kans. | Buffalo Specialty Co.,
Buffalo, N. Y. | United Printing Co.,
Los Angeles, Calif. | Heyden Press,
London, Ont., Can. |
| C. E. Brown Ptg. Co.,
Kansas City, Mo. | Ervin Press,
Buffalo, N. Y. | West Coast Printing Co.,
Oakland, Calif. | Walker Press, Ltd.,
Paris, Ont., Can. |
| National Paper Box Co.,
Kansas City, Mo. | Wahl Printing & Binding
Co., Inc.,
Niagara Falls, N. Y. | Atthowe & Co.,
San Francisco, Calif. | Canadian Printing Co.,
Sarnia, Ont., Can. |
| Unity School of
Christianity,
Kansas City, Mo. | The General Tire &
Rubber Co.,
Akron, Ohio | Bowles Broad Ptg. Works,
San Francisco, Calif. | Livingstone Press, Ltd.,
Toronto, Ont., Can. |
| Artistic Printing Co.,
St. Louis, Mo. | Incorporated Trustees of
the Gospel Workers
Society,
Cleveland, Ohio | Gilmartin Co.,
San Francisco, Calif. | Staintor, Downey & Evis,
Toronto, Ont., Can. |
| Buschart Bros. Ptg. Co.,
St. Louis, Mo. | | Hansen Ptg. Co.,
San Francisco, Calif. | David Bean & Sons,
Waterloo, Ont., Can. |
| Cap-Keystone Ptg. Co.,
St. Louis, Mo. | | Boas & Son,
Chicago, Ill. | |

Miehle Printing Press & Mfg. Co.
Chicago, Ill.



New Moyer Automatic Book Stitcher

Users of the Moyer Stitcher for many years past are now buying the New Automatic Book Stitcher. Investigation of this new machine will convince you that this is the machine. Immediate deliveries.

THE CHAS. L. MOYER COMPANY

2906 CARROLL AVENUE
CHICAGO, ILLINOIS

This Company is a subsidiary of the Boston Wire Stitcher Co.

The Craig Device Eliminates Static

Cold weather inevitably brings with it the problem of static electricity in the pressroom.

The surest and quickest way to eliminate static trouble is to equip your cylinder presses with

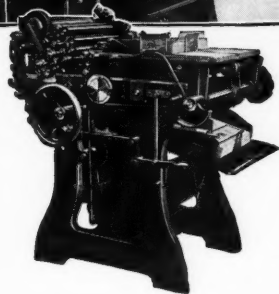
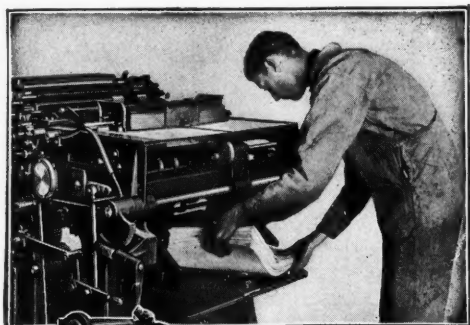
The Craig Electro-Magnetic Gas Device

In addition to eliminating static electricity, this device prevents offset and does away with the necessity of slip-sheeting or the cutting down of full color required in good printing.

Write for booklet "Speeding Up the Presses." It will tell you what many of the largest printing houses think of the Craig device. Why not try the device on approval as most of the satisfied users have done. If it does not accomplish all we say it will, its return will be accepted without question and the charge cancelled.

CRAIG SALES CORPORATION

636 GREENWICH STREET, NEW YORK CITY



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½" x 19"

Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

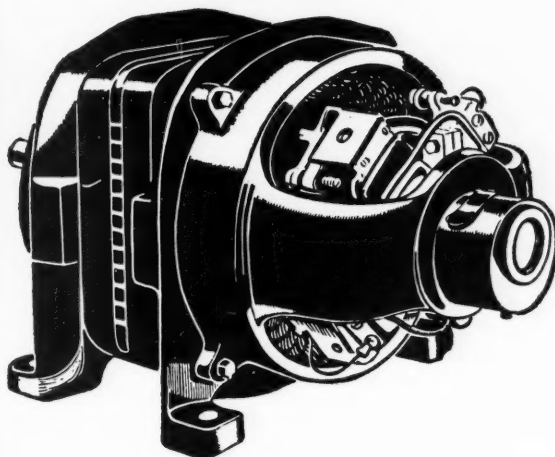
Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road

Kimble Motors are Printers' Motors



Sturdy Motors for Printers

Sturdy in design, sturdy in construction and sturdy in performance, Kimble motors for cylinders and jobbers operate year in and year out with utmost reliability. The frequent starting and stopping, long, slow speed runs, reversing, and the most grilling press room service are handled without effort by this liberally designed product.

Hence it is not surprising that users are boosters for Kimble motors and that they have become universally known as "Printers' motors" in the printing trade. Our new booklet "More impressions" tells about their use.

"More Impressions" Free

How to get bigger production from your presses, how to print more with less power, how to reduce your stock waste, are points discussed in our new bulletin "More Impressions." *Write for it, today.*

KIMBLE ELECTRIC COMPANY

635 N. Western Ave., Chicago, U. S. A.

For Cylinders
and Jobbers

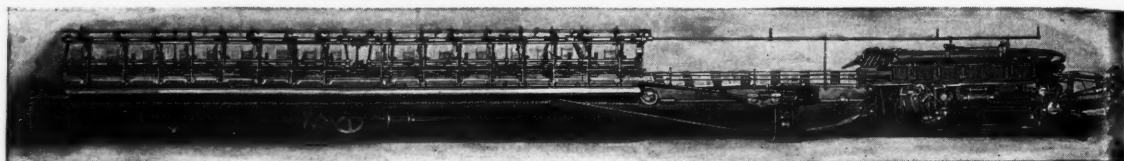


For Folders
and Cutters

JUENGST

Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion

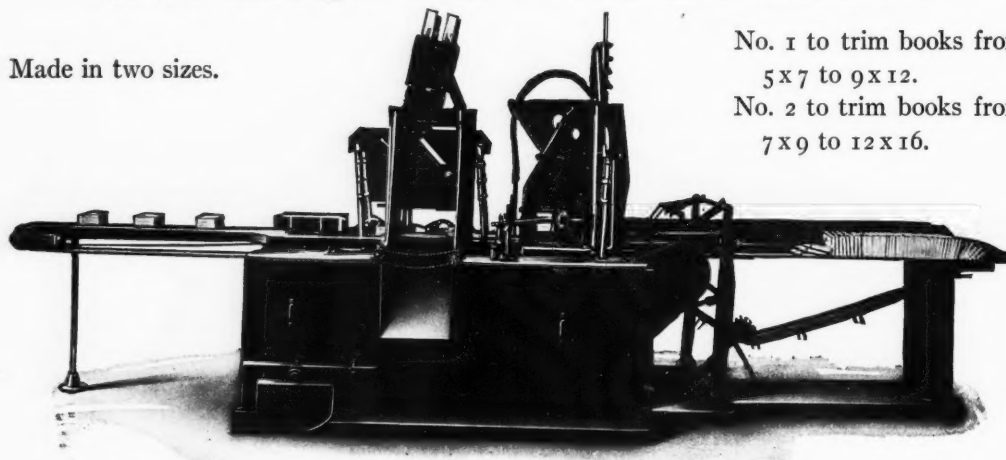


Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from
5x7 to 9x12.

No. 2 to trim books from
7x9 to 12x16.

PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City



Offset Costs Less

Two hundred thousand copies of this 4-color 17½ x 11½ direct-by-mail broadside were produced "offset" for 21% less than they could have been produced otherwise.

The job was run on a perfect folding 70-pound offset stock, at about 3500 impressions per hour, with about a half day make-ready. Plates, too, were made more quickly.

By the regular method it would have been necessary to run them four up (four fronts and four backs) on an equivalent 100-pound, good folding, expensive stock, 1000 impressions per hour, with two or three days' make-ready. The original plates and nickeltypes, alone, would have cost the customer about \$605.50.

Install an "offset" department so that you can produce your direct-by-mail work more economically. Talk over the possibilities with our salesmen—no obligation, of course. Address our nearest office.

The Harris Automatic Press Company

Pioneer Builders of Successful Offset Presses

New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES

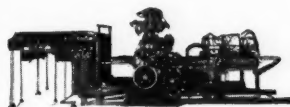


Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



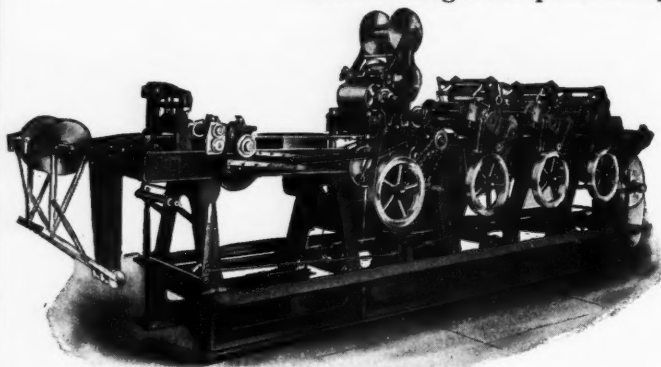
Built in standard sizes, from 17 x 22
to 44 x 64. Two 2-color models.

HARRIS

offset  presses



FASTEST FLAT-BED PRESS ON THE MARKET—7,500 Impressions per Hour
Once through the press completes the job



This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind.

The New Era is a roll feed, flat bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired.

Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

The New Era Manufacturing Company

Straight and Cedar Streets, Paterson, N. J.

Better Bound Books

Are being produced on

BRACKETT STRIPPING MACHINES

This fact was proven more conclusively for the past year just ending.

Mr. Binder—you are facing a new year, one that will be marked with progress in every trade. Keep abreast of the times! Don't go on forever doing your stripping and reinforcing by hand.

The BRACKETT STRIPPING MACHINE is the practical solution—as an owner of this wonder machine you will accomplish things almost unbelievable.

If your competitor is an owner and you are not—you will be lost.

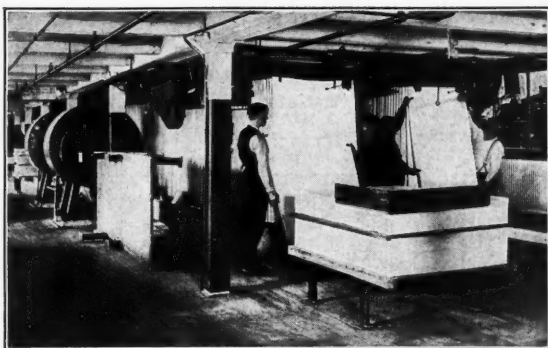
The Brackett Stripping Machine Co.

TOPEKA, KANSAS

AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKIO

Control Your Paper!

In two hours THE STECHER CURING MACHINE conditions damp or green stock to the actual temperature and moisture content of the pressroom atmosphere, and delivers it to the presses, thoroughly seasoned, before any noticeable change in that atmosphere can take place. The quantity of paper handled depends entirely upon individual requirements and the corresponding size and number of machine sections. The machine also rapidly dries and sets inks between colors, or before bronzing or cutting.



Here are some of the results:

A great saving in time and space in the pressroom, the assurance of better register in both colorwork and printing, the elimination of buckling and curling, more rapid production, and with and above all—

Finer Quality of Work

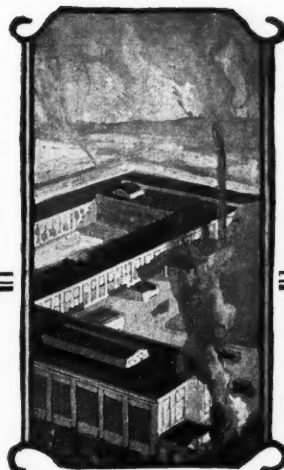
Multi-Color Presses with Cutting and Scoring Rolls for making cartons from roll stock.

Rectangular Tubing Machines for box shells.

Write for complete descriptive material

THE WILLSEA WORKS

Engineers • Founders • Machinists
ROCHESTER, NEW YORK, U. S. A.



*The American Bag Company,
Memphis, Tennessee,
Uses HOYT Type Metals.*

HOYT TYPE METAL

Where It Is Different

AS far as the outward appearance of the metal is concerned there is no difference between HOYT Type Metal and that of some unknown manufacturer. But when subjected to the acid test of service in your own type casting machines, the inherent high quality of the HOYT product—the beautiful, clean-cut letters and solid castings—quickly differentiates it. Protect your work and your standing by using HOYT Type Metals:

HOYT Faultless Linotype Metal

HOYT AX Monotype Metal

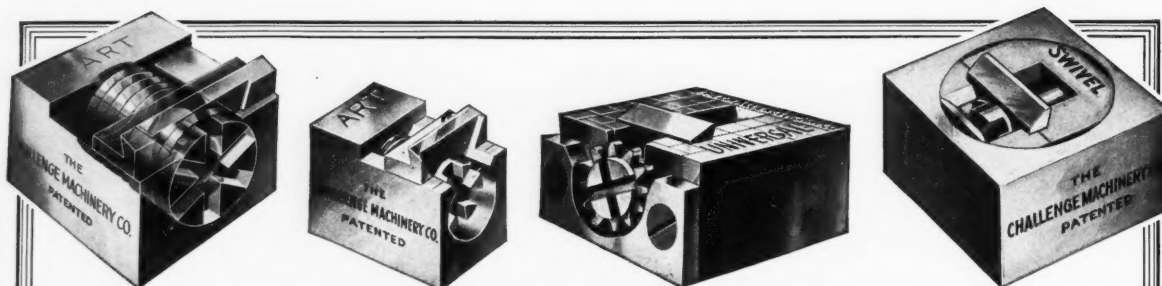
HOYT N. P. Stereotype Metal

HOYT Standard Electrotpe Metal

HOYT Combination Linotype and Stereotype Metal

Write us about your type metal problems—this service is free. Address Department P.

HOYT METAL COMPANY
ST. LOUIS • CHICAGO • DETROIT • NEW YORK



Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do Commercial Work, Book and Magazine Work, Catalogs, Booklets, Fine Color and Register Work, Labels, Folding Box Cartons, or other specialty printing.

The "Expansion" Plate-Mounting System
For Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One Color Work

Kelly Press Plate-Mounting Equipment
Especially Designed for the Kelly Press

Challenge Four-Section Register Blocks
With Built-in Art Register Hooks

Challenge Electro. and Stereo. Blocks
The Popular and Best One-Piece Block

Challenge Cast Iron Newspaper Bases
Made in all Standard Column Sizes

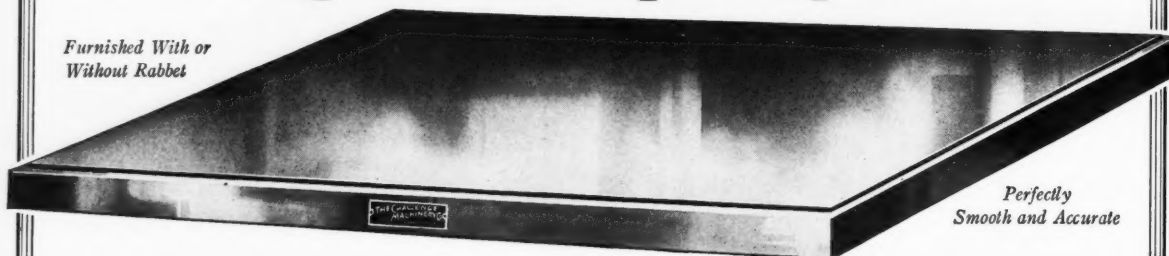
Challenge Cast Iron Stereotype Bases
In Labor-Saving Fonts and Sort Sizes

Our Facilities are Unequaled for Manufacturing Special Plate-Base Equipment for Flat-Bed and Automatic Presses

Put Your Many Plate-Mounting Problems Up to Us

Challenge ^{Semi-}Steel Imposing Surfaces

*Furnished With or
Without Rabbet*



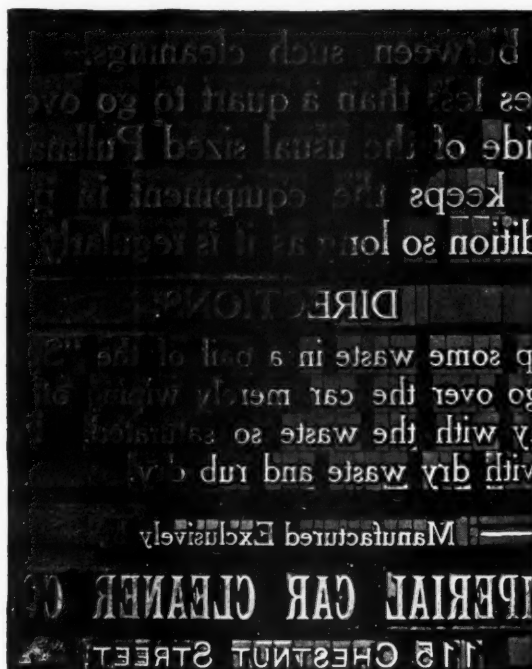
*Perfectly
Smooth and Accurate*

Made in our own foundries and shops of the highest quality of iron and steel, as smooth, level and accurate as the bed of a press. They are far superior to a marble surface, and as no coffin is required, the edges being evenly and accurately rabbeted, a considerably larger usable area is secured. The rabbet around the edge is just the right depth and width for the end of the regulation galley, and permits the rapid and safe transfer of type forms or pages from imposing surface to galley, with no chance for type or spacing material to work in between surface and coffin, as is common with the old-fashioned marble surface. The under sides of these surfaces are strongly reinforced by heavy ribs running both ways, and will not sag under the heaviest forms, assuring as perfect a lock-up as on the press bed itself.

Made in Standard Sizes — Sold by Dealers — Write for Prices of Sizes Wanted

The Challenge Machinery Co. Grand Haven, Mich.
CHICAGO NEW YORK

CANADIAN REPRESENTATIVE: GRAPHIC ARTS MACHINERY LIMITED, TORONTO



*Only a few drops needed to clean dirtiest type, cuts, and fountains. No hard rubbing necessary.
 "Instantaneous" does all the work with magical speed.*

PHENOID TRADE MARK **INSTANTANEOUS** **TYPE CLEANER**

If minutes mean money to you, this super-solvent will quickly prove itself an important money-saver in your plant, for "INSTANTANEOUS" cuts in half the usual time required for cleaning type, cuts, and fountains.

"INSTANTANEOUS" dissolves hard-caked ink as easily as it does fresh smudges, it makes half-tone cuts like new in a few seconds, and there has never been anything so efficient for fountain washing. It dries almost instantly and guarantees an unclouded run on all jobs.

SEND FOR TRIAL QUART

Put a quart of PHENOID "INSTANTANEOUS" to the hardest tests you know.
 See for yourself how quickly it works and how it can save the time of your workmen.

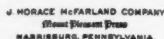
Trial Quart, \$1.00 Gallon Cans, \$3.00

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over 20 Years

123 CHESTNUT STREET

NEWARK, NEW JERSEY



August 13, 1921.

Gerrichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our classroom.

J. HORACE McFARLAND COMPANY

KRÚ/NÚ

Robert B McFarland

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(Patented)

Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Pacific Coast Sales Office:

711-713 Mills Bldg., San Francisco, Cal.

Chandler & Price New Series Presses

MADE IN FOUR SIZES:

8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

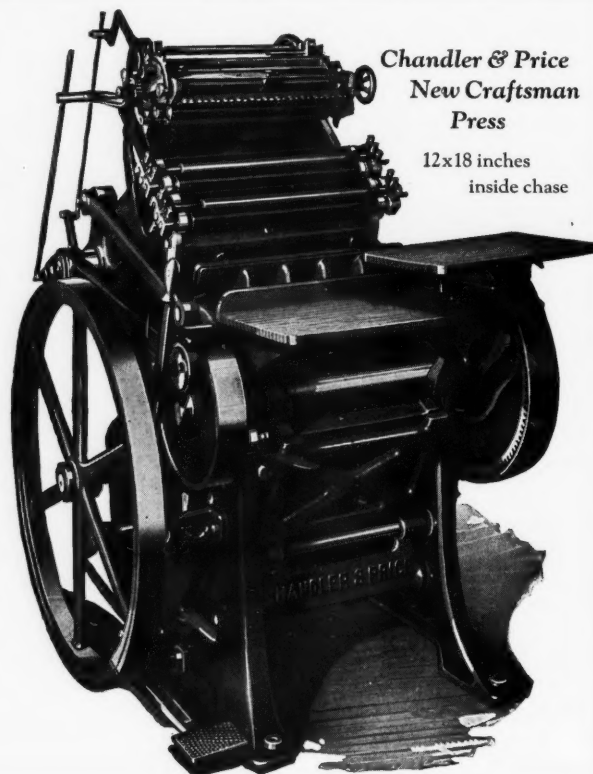
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders
Company**



Chandler & Price
New Craftsman
Press

12x18 inches
inside chase

THE AULT &
WIBORG CO.
CINCINNATI.

INKS FOR ALL THE
GRAPHIC ARTS



Process Insert Green No. 1527-96

Process Insert Purple No. 1527-97

Process Insert Blue No. 1527-95

Process Insert Orange No. 1527-98

Process Insert Black No. 1498-39

*Good Printing is as much dependent on
Good Rollers as it is on
Good Inks —*

to get the Best Results use

IDEAL ROLLERS

*Scientifically made
Rollers of Precision,
that will not melt;
that will not shrink;
that will not expand;
that are unaffected by
climatic or atmospheric changes;
that are correctly made
to economically distribute*

The AULT & WIBORG CO.

Sole Selling Agents

CINCINNATI

"Here and Everywhere"

NEW YORK
BOSTON
PHILADELPHIA
BALTIMORE
CHICAGO

ST. LOUIS
CLEVELAND
BUFFALO
DETROIT
MILWAUKEE

MINNEAPOLIS
ATLANTA
FORT WORTH
SAN FRANCISCO
LOS ANGELES

TORONTO, CAN.
MONTREAL, CAN.
WINNIPEG, CAN.
BUENOS AIRES, ARG.
ROSARIO, ARG.

CORDOBA, ARG.
RIO DE JANEIRO, BRAZIL
MONTEVIDEO, URUGUAY
SHANGHAI, CHINA
CANTON, CHINA

HANKOW, CHINA
TIENTSIN, CHINA
HONGKONG
LONDON E. C., ENG.



Our Busy Year

Cleveland Sales Have Steadily Increased All Through 1923

THE year 1923 has been one in which the Cleveland Folding Machine made great strides in favor among printers. It has seen many new members added to the big family of Cleveland users.

As we draw toward its close, we look back with pleasure upon its success—not, indeed, so much upon that part of it which has meant something in compensation to ourselves, as to that which has meant much in compensation to our customers.

We are glad that our efforts to bring to the printer improved facilities for doing good work are so well appreciated and merit ever increasing confidence in us and our product.

We are glad, too, that we have been able during 1923 to renew acquaintance with old friends who have expanded their facilities, and who, in their expansion, have given fresh proof of their confidence in us and the Cleveland Folding Machine.

1923 has been a busy year. We are mindful of many obligations due to those whose business enables us to write this little personal story.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
1929-1941 East 61st Street
CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark St.

BOSTON: 101 Milk St.

PHILADELPHIA: The Bourse

Represented by American Type Founders Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City; Barnhart Brothers & Spindler, Seattle.

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

THE LARGEST PLANT IN THE WORLD
DEVOTED EXCLUSIVELY TO THE MANUFACTURE OF FOLDING MACHINES.

More than 7000 Presses

ARE NOW EQUIPPED WITH THE

Chapman Electric Neutralizer

4147 ARE INCLUDED IN THIS PARTIAL
LIST OF USERS ON 5 OR MORE PRESSES

Alco Gravure Corp., Branches.....	15	Ginn & Co., Cambridge, Mass.....	51	Nevins Church Press, Bloomfield, N. J.....	6
Alpine Press, Boston, Mass.....	5	Globe Ticket Co., Philadelphia, Pa.....	5	New York Times, New York City.....	8
American Art Works, Coshocton, Ohio.....	8	Goes Litho Co., Chicago, Ill.....	8	New York World, New York City.....	17
American Book Co., Branches.....	56	Goldman, Isaac, Co., New York City.....	20	O'Brien, C. J., Co., New York City.....	16
American Colortype Co., Branches.....	57	Government Printing Office, Washington, D. C.....	108	Ockford Printing Co., Detroit, Mich.....	6
Anderson, Alexander, Toronto, Ont., Can.....	5	Great Atlantic & Pacific Tea Co., Jersey City, N. J.....	6	Owen, F. A., Pub. Co., Dansville, N. Y.....	8
Art Gravure Corp., Branches.....	6	Green, William, New York City.....	29	Periodical Press, New York City.....	14
Atlantic Printing Co., Boston, Mass.....	7	Griffith-Stillings Press, Boston, Mass.....	5	Phelps Publishing Co., Springfield, Mass.....	10
Barta Press, Cambridge, Mass.....	12	Grolier Crafts Press, New York City.....	5	Pictorial Review Co., New York City.....	64
Berkley Press, New York City.....	12	Haber, P. B., Printing Co., Fond du Lac, Wis.....	5	Pilgrim Press, Boston, Mass.....	8
Berwick & Smith Co., Norwood, Mass.....	48	Haddon Press, Inc., Camden, N. J.....	44	Pinkham Press, Boston, Mass.....	6
Best, W. S., Printing Co., Boston, Mass.....	5	Hall, W. F., Printing Co., Chicago, Ill.....	60	Plimpton Press, Norwood, Mass.....	25
Blade Printing Co., Toledo, Ohio.....	10	Hamilton Printing Co., E. Greenbush, N. Y.....	5	Poole Bros., Chicago, Ill.....	17
Blakely Printing Co., Chicago, Ill.....	6	Haywood Publishing Co., Lafayette, Ind.....	7	Procter & Collier Co., Cincinnati, Ohio.....	5
Blanchard Press, New York City.....	26	Heer, F. J., Publishing Co., Columbus, Ohio.....	12	Prudential Ins. Co. of America, Newark, N. J.....	27
Alfred Bleyer & Co., Brooklyn, N. Y.....	6	Henneberry Co., Chicago, Ill.....	12	Public Press, Ltd., Winnipeg, Man., Can.....	11
Bradstreet Co., New York City.....	12	Hewitt, Wm. G., Co., Brooklyn, N. Y.....	8	Publishers Printing Co., New York City.....	42
Bradworth & Co., Brooklyn, N. Y.....	15	Hillison & Etten Co., Chicago, Ill.....	9	Pugh, A. H., Printing Co., Cincinnati, Ohio.....	17
Brooklyn-Fitzhugh-Stewart, Inc., Brooklyn, N. Y.....	15	Hoard, W. D., & Sons Co., Fort Atkinson, Wis.....	13	Quadri Color Co., New York City.....	17
Brooklyn Eagle, Brooklyn, N. Y.....	14	Homestead Co., Des Moines, Iowa.....	13	Rand, McNally & Co., Branches.....	62
Brown & Bigelow, St. Paul, Minn.....	9	Homewood Press, Chicago, Ill.....	11	Rankin, J. C., Co., New York City.....	12
Brown, M. B., Ptg. & Bdg. Co., New York City.....	15	Housekeeper Corporation, Minneapolis, Minn.....	6	Rawleigh Co., W. T., Freeport, Ill.....	9
Brush, O. B., Corp., Brooklyn, N. Y.....	5	Howard, A. T., Co., Boston, Mass.....	13	Read Printing Co., New York City.....	10
Bryant Press, Toronto, Ont., Can.....	6	Howell, F. M., Co., Elmira, N. Y.....	8	Rees Printing Co., Omaha, Neb.....	5
Butterick Publishing Co., New York City.....	51	Hunter Rose Co., Toronto, Ont., Can.....	5	Regan Printing House, Chicago, Ill.....	9
Buxton & Skinner Stationery Co., St. Louis, Mo.....	20	International Magazine Co., New York City.....	10	Regenstein Colortype Co., Chicago, Ill.....	36
Capper Publications, Topeka, Kan.....	9	International Textbook Co., Scranton, Pa.....	12	Remington Printing Co., Providence, R. I.....	5
Carey Printing Co., Bethlehem, Pa.....	53	Interstate Printing Co., St. Louis, Mo.....	6	Review & Herald Pub. Assn., Washington, D. C.....	19
Carey Show Print, New York City.....	9	Jensen Printing Co., Minneapolis, Minn.....	9	Riverside Press, Cambridge, Mass.....	19
Case, Lockwood & Brainard Co., Hartford, Conn.....	11	Jersey City Printing Co., Jersey City, N. J.....	12	Rockwell & Churchill Press, Boston, Mass.....	7
Chapple Publishing Co., Dorchester, Mass.....	8	Johnson & Johnson, New Brunswick, N. J.....	9	Rogers & Co., Chicago, Ill.....	8
Clement, J. W., Co., Buffalo, N. Y.....	19	Joyce, Kane & Albrecht, Chicago, Ill.....	5	Rotary Gravure Press, San Francisco, Cal.....	6
Collier, P. F., & Son, New York City.....	10	Judd & Dettweiler, Inc., Washington, D. C.....	14	Rotoprint Gravure Corp., New York City.....	7
Columbian Colortype Co., Chicago, Ill.....	8	Kable Bros. Co., Mt. Morris, Ill.....	9	Roycrofters, The, East Aurora, N. Y.....	5
Commercial Printing Co., Akron, Ohio.....	5	Kansas State Printer, Topeka, Kan.....	5	Rumford Press, Concord, N. H.....	25
Commonwealth Press, Worcester, Mass.....	11	Karl Litho. Co., Rochester, N. Y.....	7	Savage, J. B., Co., Cleveland, Ohio.....	5
Conde Nast Press, Inc., Greenwich, Conn.....	12	Kehlmann, L., Co., New York City.....	10	Schilling Press, New York City.....	11
Cootey Co., Minneapolis, Minn.....	5	Kehm, Fietsch & Miller Co., Chicago, Ill.....	15	Schleuter Ptg. Co., New York City.....	5
Corday & Gross Co., Cleveland, Ohio.....	9	Keith, Geo. E., Shoe Co., Brockton, Mass.....	6	Schweiner, Chas., Press, New York City.....	45
Cornelius Printing Co., Indianapolis, Ind.....	5	Kellogg, Andrew H., Co., New York City.....	5	Scribner Press, New York City.....	24
Corson Mfg. Co., Lockport, N. Y.....	7	Kenfield, Leach Co., Chicago, Ill.....	20	Sears, Roebuck & Co., Chicago, Ill.....	28
Crowell Publishing Co., Springfield, Ohio.....	25	Ketterlinus Litho. Mfg. Co., Philadelphia, Pa.....	9	Seaver-Howland Press, Boston, Mass.....	5
Cuneo-Henneberry Co., Chicago, Ill.....	28	Kimball, Storer Co., Minneapolis, Minn.....	8	Shelby Salesbook Co., Shelby, Ohio.....	14
Curran, Con P., Ptg. Co., St. Louis, Mo.....	17	Kingsport Press, Kingsport, Tenn.....	8	Simonds, C. H., & Co., Boston, Mass.....	25
Curtis Publishing Co., Philadelphia, Pa.....	163	Klebold Press, New York City.....	11	Simpson & Doeller Co., Baltimore, Md.....	12
Dancey-Davis Press, New York City.....	7	Knox Printing Co., New York City.....	11	Smith, John P., Ptg. Co., Rochester, N. Y.....	22
De La Mare, A. T., Ptg. & Pub. Co., New York City.....	7	Langer, Ed., Ptg. Co., Jamaica, N. Y.....	15	Southern Press, Ltd., Canada—Branches.....	25
De Vinne Press, New York City.....	27	Lapidus Printing Co., New York City.....	5	Southern Publishing Assn., Nashville, Tenn.....	5
Diamond Press, New York City.....	7	Lau, Max, Colortype Co., Chicago, Ill.....	10	Southgate Press, Boston, Mass.....	25
Donnelley, R. R., & Sons Co., Chicago, Ill.....	57	Lipshitz Press, New York City.....	10	Springfield Ptg. & Bdg. Co., Springfield, Mass.....	9
Donohue, M. A., & Co., Chicago, Ill.....	24	Little, J. J., & Ives, New York City.....	39	Starkey, L. H. Co., New York City.....	5
Doty Pub. Co., Des Moines, Iowa.....	5	Livermore & Knight Co., Providence, R. I.....	7	Stationery Mfg. Co., Chicago, Ill.....	6
Doubleday, Page & Co., Long Island, N. Y.....	32	London Ptg. & Litho. Co., London, Ont., Can.....	7	Stearns Bros. Co., Chicago, Ill.....	5
DuBois Press, Rochester, N. Y.....	6	Loring Artell Co., Springfield, Mass.....	5	Steiner, Wm., Sons & Co., New York City.....	5
Dun, R. G., & Co., New York City.....	11	Lyon, J. B., Co., Albany, N. Y.....	6	Stern, Edw., Co., Philadelphia, Pa.....	6
Eaton, T., & Co., Toronto, Ont., Can.....	18	Mack, Joseph, Ptg. Co., Detroit, Mich.....	6	Stern Press, Boston, Mass.....	6
Eaton, T., & Co., Winnipeg, Man., Can.....	18	Maclean Publishing Co., Toronto, Ont., Can.....	11	Stirling Press, New York City.....	7
Educational Publishing Co., Dorchester, Mass.....	5	Madison Square Press, New York City.....	10	Stone Ptg. & Mfg. Co., Roanoke, Va.....	7
Edwards & Broughton Co., Raleigh, N. C.....	5	Magill-Weinsheimer Co., Chicago, Ill.....	5	Stovel Co., Winnipeg, Man., Can.....	23
Edwards & Franklin Co., Cleveland, Ohio.....	5	Mail & Express Job Print, New York City.....	10	Stratford Press, New York City.....	16
Ellert Printing Co., New York City.....	13	Manz Engraving Co., Chicago, Ill.....	25	Strobridge Litho. Co., Cincinnati, Ohio.....	14
Ellis, Geo. H., Co. (Inc.), Boston, Mass.....	10	Maqua Co., Schenectady, N. Y.....	16	Stromberg-Allen & Co., Chicago, Ill.....	6
Eschenbach Printing Co., Easton, Pa.....	9	McCall Publishing Co., New York City.....	30	Studley, R. P., & Co., St. Louis, Mo.....	7
Essex Press, Newark, N. J.....	18	McCasky Register Co., Alliance, Ohio.....	12	Successful Farming Pub. Co., Des Moines, Iowa.....	13
Excelsior Printing Co., Chicago, Ill.....	22	McGraw-Hill Co., New York City.....	24	Summers Printing Co., Baltimore, Md.....	17
Faithorn Co., Chicago, Ill.....	5	McGrath-Sherrill Press, Boston, Mass.....	6	Swift & Co., Chicago, Ill.....	8
Farmers' Advocate, Winnipeg, Man., Can.....	7	Methodist Book Concern, New York City.....	28	Technical Press, New York City.....	27
Farnham Ptg. & Staty. Co., Minneapolis, Minn.....	47	Metropolitan Life Ins. Co., Long Island City, N. Y.....	20	Thomson-Ellis Co., Baltimore, Md.....	7
Federal Printing Co., New York City.....	14	Metropolitan Syndicate Press, Chicago, Ill.....	13	Thomson & Co., New York City.....	8
Fell, Wm. F., & Co., Philadelphia, Pa.....	14	Meyer-Rotter Co., Milwaukee, Wis.....	10	Tolman Print, Inc., Brockton, Mass.....	7
Ferguson, Geo. L., Co., New York City.....	10	Middleditch, L., Co., New York City.....	13	Transo Envelope Co., Chicago, Ill.....	23
Ferris Printing Co., New York City.....	11	Morrill Press, Fulton, N. Y.....	5	Trautman, Bailey & Blamley New York City.....	5
Fleet McGinley Co., Baltimore, Md.....	9	Multi-Colortype Co., Cincinnati, Ohio.....	10	U. S. Printing & Litho. Co., Branches.....	112
Flint Printing Co., Flint, Mich.....	7	Munsey, F. A., Co., New York City.....	20	University Press, Cambridge, Mass.....	22
Foley & Co., Chicago, Ill.....	7	Murphy, Thomas D., Co., Red Oak, Iowa.....	9	Usher, Samuel, Boston, Mass.....	9
Forbes Litho. Mfg. Co., Chelsea, Mass.....	46	National Capital Press, Washington, D. C.....	11	Vail-Ballou Co., Binghamton, N. Y.....	8
Forman-Bassett-Hatch Co., Cleveland, Ohio.....	5	National Ptg. & Pub. Co., Chicago, Ill.....	8	Vickery-Hill Pub. Co., Augusta, Me.....	8
Ft. Wayne Printing Co., Ft. Wayne, Ind.....	7	Neo Gravure Corp., New York City.....	5	Vreeland Press, New York City.....	7
Chas. Francis Press, New York City.....	40	Neumann Bros., New York City.....	5	Wallace Press, Chicago, Ill.....	9
Franklin Press, Detroit, Mich.....	7			Walton & Spencer, Chicago, Ill.....	11
Franklin Printing Co., Philadelphia, Pa.....	36			Washington Press, Boston, Mass.....	5
Gair, Robert, Co., Brooklyn, N. Y.....	42			Webb Publishing Co., St. Paul, Minn.....	18
Gaw-O'Hara Envelope Co., Chicago, Ill.....	6			Weidner, F., Ptg. & Pub. Co., Brooklyn, N. Y.....	5
Gazette Printing Co., Ltd., Montreal, Que., Can.....	14			Wells & Co., Chicago, Ill.....	16
Genesee Valley Litho Co., Rochester, N.Y.....	5			West Publishing Co., St. Paul, Minn.....	34
Giles Printing Co., New York City.....	5			Western Methodist Book Concern, Cincinnati, O.....	21
Gilson, F. H., Co., Boston, Mass.....	6			Western Newspaper Union, Branches.....	32
				Western States Envelope Co., Milwaukee, Wis.....	5
				Whitney, George C., Co., Worcester, Mass.....	7
				Williams Printing Co., New York City.....	46
				Wolf Envelope Co., Cleveland, Ohio.....	7
				Woodward & Tiernan Ptg. Co., St. Louis, Mo.....	33
				Wright & Potter Ptg. Co., Boston, Mass.....	16
				Wynkoop, Hallenbeck, Crawford Co., New York.....	22
				Youth's Companion, Boston, Mass.....	11
				Zeese-Wilkinson Co., New York City.....	32
				Zion Institutions & Industries, Zion, Ill.....	6

United Printing Machinery Co.

83 BROAD STREET
BOSTON, MASS.

38 PARK ROW
NEW YORK CITY

604 FISHER BLDG.
CHICAGO, ILL.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

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Heavy Fly
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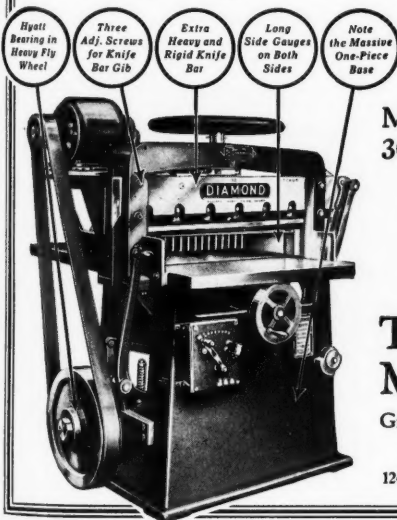
The Knife has the powerful "double-shear" or "dip-cut" down to the very last sheet

Knife stopped instantly at any part of cutting stroke—a safety factor and in case of error

Diamond Power Paper Cutters

meet every possible production requirement expected of a modern Power Paper Cutter, and excel in Speed, Accuracy, Durability, Safety and Convenience in Operating. Quality cannot be argued or written into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship.

In the Diamond Power Paper Cutter we offer you the result of a third of a century of engineering study and research. Built of the best materials that money can buy—insuring long life and indestructible value, with the idea of great durability, accessibility and simplicity. Strongly built to produce the maximum amount of accurate cutting with minimum effort.



If You Want The Best
Insist on a "Diamond"

Made in Three Sizes
30, 32 and 34 Inch

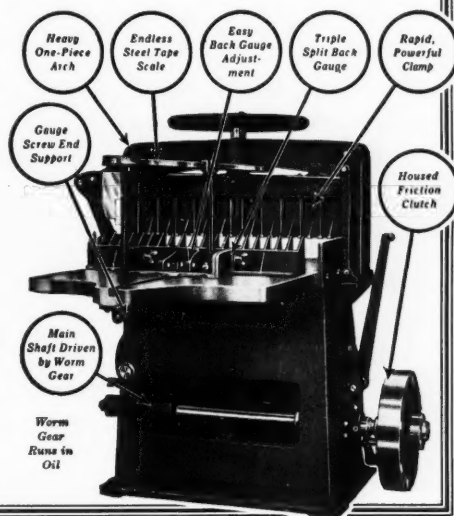
Write us or any Dealer in
Printers' Supplies for Prices
and Paper Cutter Catalog,
which gives complete specifications and shipping data

Manufactured by

**The Challenge
Machinery Co.**

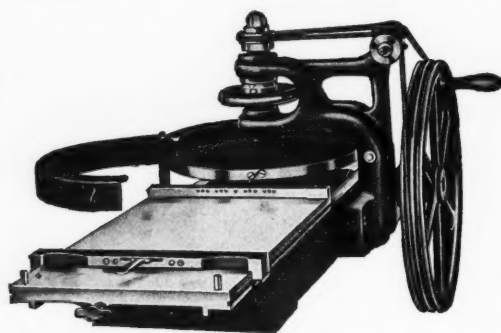
Grand Haven, Mich., U. S. A.

CHICAGO NEW YORK
124 S. Wells Street 220 W. 19th Street



Please Mention THE INLAND PRINTER When Writing to Advertisers.

No More Tribute Paid to Make-Ready



Hours have been unwittingly thrown away in excessive costs of make-ready because cuts are high, uneven, twisted or warped. Though make-ready time is productive time, it has been the means for exceedingly high costs on forms containing many cuts. Make-ready is practically eliminated where cuts have been brought to a standard by

TYPE-HI DISC PLANER

Instances are recorded where more than 75 per cent of time of make-ready has been saved by leveling and "taking the rock" out of plates before they went on the press.

Every composing room should have a **Type-Hi Disc Planer**. Planes wood and metal.

TYPE-HI CORPORATION • SYRACUSE, N. Y., U. S. A.

The LIBERTY

Unless you have actually seen a Liberty in operation you can not possibly know the simplicity, ease of operation, and dependability embodied in this machine.

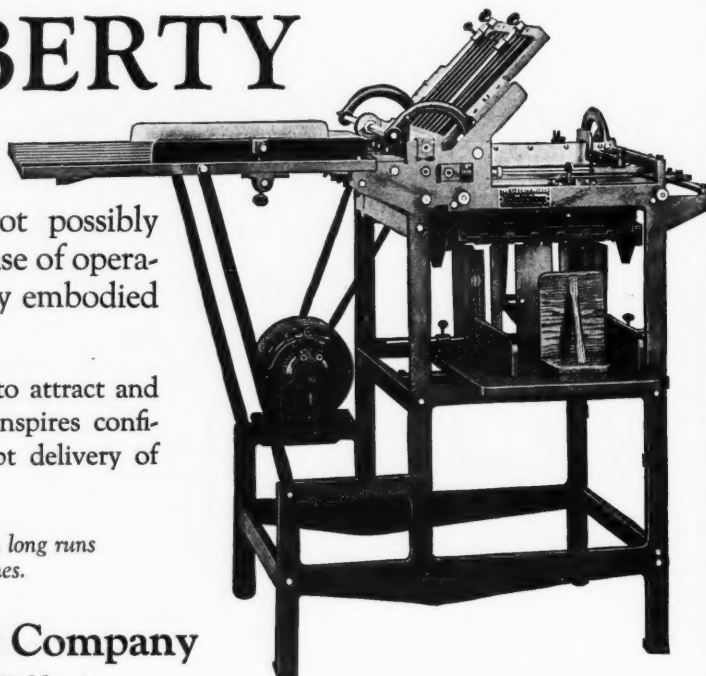
Modern equipment helps to attract and hold good customers. It inspires confidence and suggests prompt delivery of your finished product.

*The Liberty is a comfort on long runs
— a joy on short ones.*

The Liberty Folder Company

(Originators of Simple Folders)

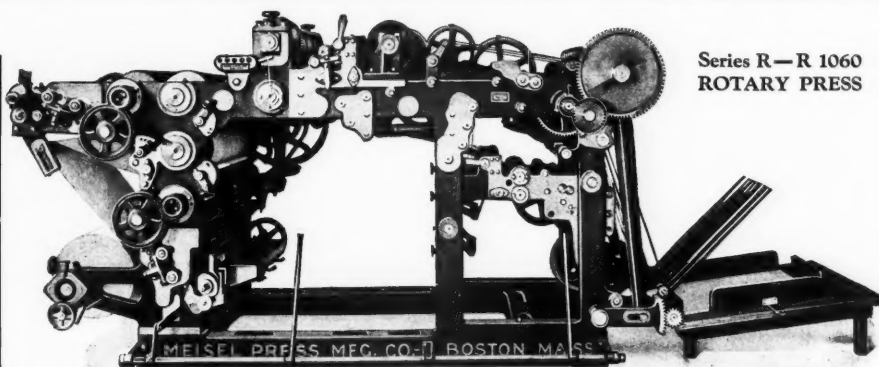
Sidney, Ohio



AGENCIES IN ALL THE PRINCIPAL CITIES

What this press will do

Takes paper from the roll. Prints in one color, numbers in one color. Slits the web, cuts off the paper into sheets. Accumulates the sheets five at a time, jogs into a pile. Used for bills of lading, or other products requiring pad forms.



Series R—R 1060
ROTARY PRESS

SAVE FLOOR SPACE, POWER AND WAGES

If your present floor space is inadequate, it will pay you to investigate the Meisel Automatic Printing Machinery before you decide to move into more expensive and larger quarters. The Meisel Adjustable Rotary Press will produce as many printed sheets in a given time as six two-revolution cylinder presses. Think of the economy on long runs; of reduced floor space, of heating, and the saving in power and wages.

Our service department is always ready to give you any assistance in solving production problems. Send in samples of work you would like to turn out at a lower cost than your present equipment permits and we will show you how it can be done. No charge is made for this service and your inquiry will not obligate you in any way.

MEISEL PRESS MFG. CO., 944-948 Dorchester Ave., Boston, Mass.

STEEL STOOLS *for* LINOTYPE OPERATORS MONOTYPE OPERATORS COMPOSING ROOM USE



No. 35 B Stool
ADJUSTABLE HEIGHTS
18 to 23 inches
22 to 27 inches
26 to 31 inches
and higher sizes

Revolving and Adjustable STOOLS

No. 35B

Round seat of hardwood, 14½ inches in diameter.

Finished in either Mahogany or Golden Oak; optional.

Back of bent hardwood, finished to match seat.

Back pillars of spring steel.

Angle steel frame and back pillars finished in rich olive green enamel, baked on.

Every part firmly braced and securely riveted together.

Malleable iron spider and steel adjustable screw.

No. 256

Saddle type seat of hardwood, 14½ by 14½ inches square.

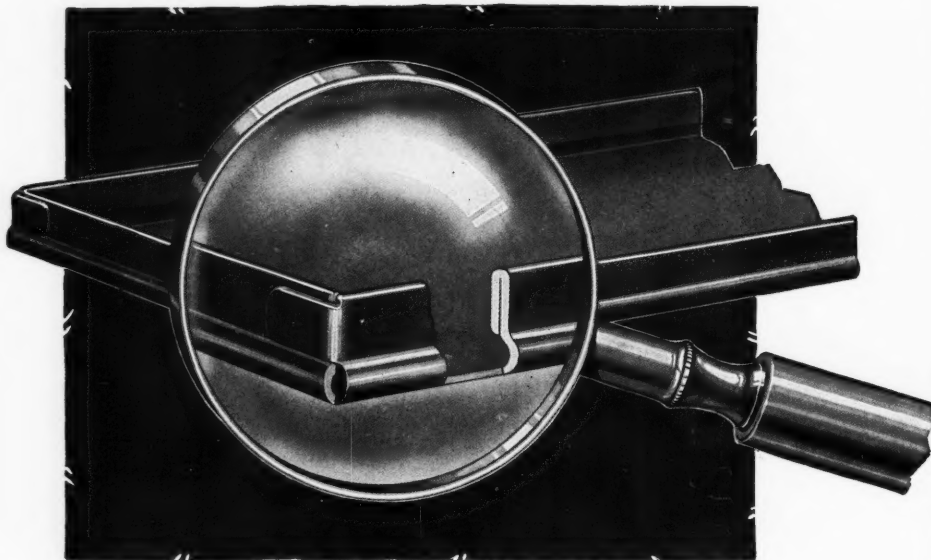


No. 256 Stool
ADJUSTABLE HEIGHTS
18 to 23 inches
22 to 27 inches
26 to 31 inches
and higher sizes

Angle Steel Stool Company Plainwell, Michigan

Manufacturers of a Complete Line of
FACTORY AND OFFICE EQUIPMENT

When You Think of Galleys Just say HAMILTON!



(Pat. Nov. 28, 1922)

The discriminating printer standardizes on the
Hamilton Galley because it serves *every* purpose.

Illustration shows full-size corner detail; note the double walls with rounded edges—features that insure unusual accuracy, strength, and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up—a real *all-purpose Galley*.

Although the new Hamilton Galley is one of the most notable contributions to the printing industry in recent years, it costs no more than the ordinary storage galley. Specify Hamilton Galleys and refuse to be satisfied with any other. Your dealer will supply you. Small sample free on request.

Manufactured by

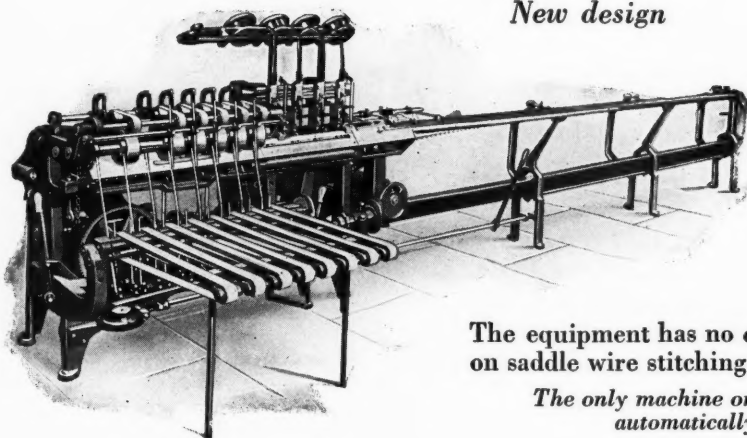
The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by all Prominent Type Founders and Dealers Everywhere

Christensen Wire Stitcher Feeder

New design



UNEXCELLED IN

Mechanical Balance

High Speed

**Ease of Adjustments and
handling
short and long runs
economically**

The equipment has no equal for cutting production costs on saddle wire stitching and inserting.

The only machine on which extended covers can be automatically gathered and stitched.



Good Reliable Service

- 1 Folders
- 2 Folder Feeders
- 3 Press Feeders
- 4 Wire Stitcher Feeders
- 5 Cutters
- 6 Roll Feed Job Presses
- 7 Gathering Machines
- 8 Covering Machines
- 9 Round Hole Cutters
- 10 Pneumatic Appliances
- 11 Bundling Presses
- 12 Slip-Sheet Separators
- 13 Sheet Varnishers
- 14 Tipping Machines
- 15 Ruling Machines
- 16 Ruling Machine Feeders
- 17 Register Line-up Tables
- 18 Press Slitters
- Etc.

Shattuck & Bickford Roll Feeder

for C. and P. Job Presses

Prints from the Roll

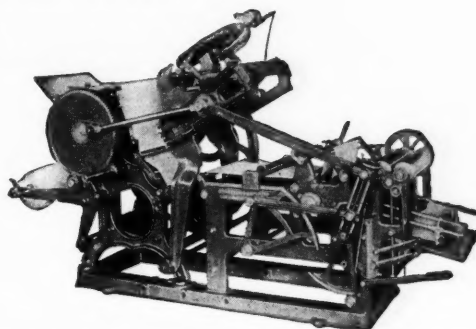
Perforates

Punches

Slits

**Cuts into sheets, or
Rewinds**

**Can be made to
Print in two colors**



The Shattuck & Bickford Automatic Roll Feeder gives exact register combined with speed, low cost, large variety of work and high quality of production. Feeds any kind of stock from tissue to heavy book or bond papers. Easy to adjust and operate.

Specialty work of various natures being produced. Place your problems up to this equipment and check the cost of production.

Commercial and private plants using equipments to advantage on regular mill, office and special sheet forms, etc.

GEORGE R. SWART & CO., Inc.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK
Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City)

GEORGE R. SWART & CO., Inc.
New York or Chicago

Send, without obligation, data on the equipments corresponding to the numbers we have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in

Firm

By

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Read This: Mr. Babcock Press Printer

M. J. AVERBECK,
CHAIRMAN OF THE BOARD

INCORPORATED IN NEW YORK IN 1889

CHARLES H. COATES,
PRESIDENT

National Liberty Insurance Company of America.

HEAD OFFICE 709 SIXTH AVENUE, NEW YORK
CORNER FORTY-FIRST STREET.

82 Fulton Street, New York.
Printing Dept.
Aug. 24th, 1923.

Leslie D. Hoff Mfg. Co.,
Hillside, N. J.

Gentlemen:-

It gives us pleasure to advise you that after giving a most thorough trying out of your "Hoff Attachment" on our Babcock Press that we have found it so efficient, labor-saving and satisfactory that we can heartily recommend it to anyone in need of such an attachment.

In fact, we are of the opinion that a press is NOT complete without one of these attachments.

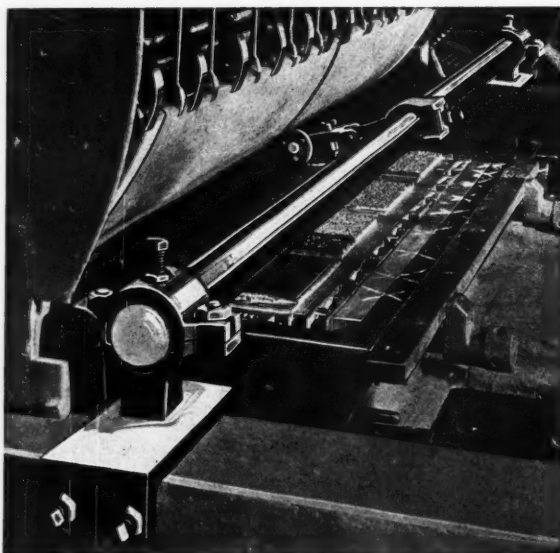
As the nature of the work we have to do on our press has to be accurate as to slitting, scoring and perforating we have found your attachment to work perfectly and most satisfactory in this respect and has been the means of eliminating a lot of trouble and annoyance which we encountered before it was installed.

You are at liberty to use any part, or all of this recommendation if you see fit to do so.

Yours very truly,
NATIONAL LIBERTY INSURANCE CO. OF AMERICA

By Arthur H. Boers

BB/AHM.



Cylinder Press Attachment

HOFF Combination Slitter, Perforator and Scorer

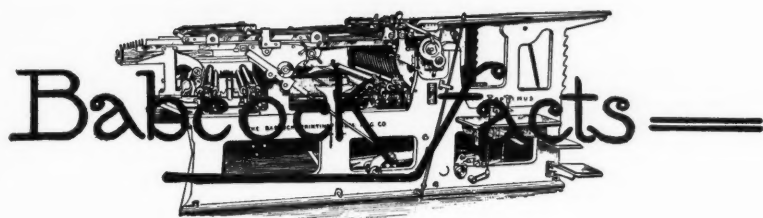
for Kelly, Miehle Vertical, Cylinder
Presses, Etc.

LESLIE D. HOFF
MANUFACTURING CO.

1142 Salem Avenue, Hillside, N. J.

AMERICAN TYPE FOUNDERS CO.

All Branches, or any authorized Dealer in "Printers' Supplies."



—Every year, unnecessary footsteps in the pressroom cost the Printer more money than machinery upkeep.

EACH time the pressman or feeder walks around his press to lift or remove rollers, he loses a given number of marketable impressions.

On the Universal Equipment Babcock the rollers and vibrators can be removed from the feeder side *by one person*, with less effort than the old method required with two.

Another Babcock time-saver.

THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

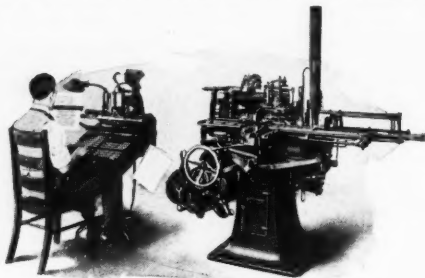
New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago
1218 Chestnut St., Philadelphia



Composing rooms require a variety of kinds of material. One or more of the Monotypes below will fill your most rigid requirements

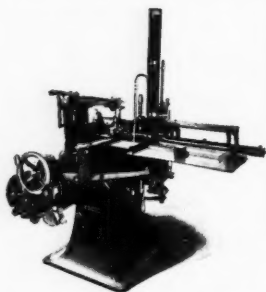
MONOTYPE COMPOSING MACHINE

Casts and composes single types in all sizes up to 24-point in justified lines. The keyboard has the standard typewriter arrangement and straight matter or intricate tabular work may be set with equal ease. Monotype single-type composition is faster than that of any other machine and better than hand composition.



Among the many exclusive type faces produced for use on the Monotype are Goudy Garamont, Goudy Kennerley, Goudy Kennerley Bold, Goudy Italian Old Style, Goudy Open, Goudy Open Italic, Goudy Light Old Style, Hess Bold and Bold Italic, Suburban French, Cochin, Cochin Italic, Cochin Bold, Cochin Open and Hess Old Style.

MONOTYPE TYPE-&-RULE CASTER

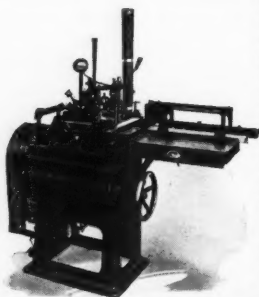


Casts type for the cases in all sizes up to 36-point, inclusive. Does not set type. Also casts leads, slugs and rules in continuous strips or cut to measure in all point sizes up to 12-point, inclusive. Casts type and material at such low cost that there is no distributing—and more than one-fourth of the time of hand compositors is saved. The Type-&-Rule Caster can be converted at the factory into a complete composing machine.

MONOTYPE AND NON-DISTRIBUTION

The Monotype Company originated Non-Distribution—the greatest saving ever effected in the composing room. More than twenty-five percent of the time of hand compositors under the old system was consumed in distribution. The Monotype reclaims this lost time and puts it on the productive side of the ledger.

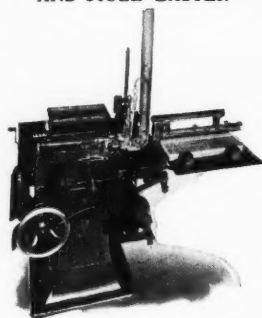
MONOTYPE MATERIAL MAKING MACHINE



In one hour it will cast 4,848 single column leads or over 300 full-length newspaper column rules. Other material at proportionate speed.

Casts borders, leads, slugs and rules in continuous strips or cut to measure in all point sizes from 1½ to 12-point, inclusive. Does not cast type. Casts also leads, slugs, rules and single-column dashes in separate pieces up to 15 picas in length. The Monotype Material Making Machine is built to produce a great variety of strip material at a very high rate of speed.

MONOTYPE LEAD, SLUG AND RULE CASTER



Casts leads, slugs and rules in continuous strips or cut to measure in all point sizes up to 12-point inclusive. Does not cast type or borders. This Lead, Slug and Rule Caster is especially suited to plants having need for a separate machine to cast strip material. Since it is built for specialized use, the Monotype Lead, Slug and Rule Caster requires a smaller investment than the Monotype Type-&-Rule Caster.

THE BARRETT ADDING, LISTING AND CALCULATING MACHINE

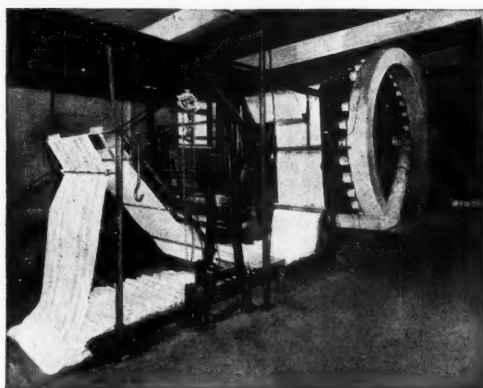


The Barrett Adding, Listing and Calculating Machine proves all of its work and prints the proof. The Barrett is portable and noiseless. Made by the makers of the Monotype and sold under their guarantee. There are eleven models of the Barrett, and one or more of them will fit the needs of every business. Ask for descriptive folder.

Lanston Monotype Machine Company Philadelphia

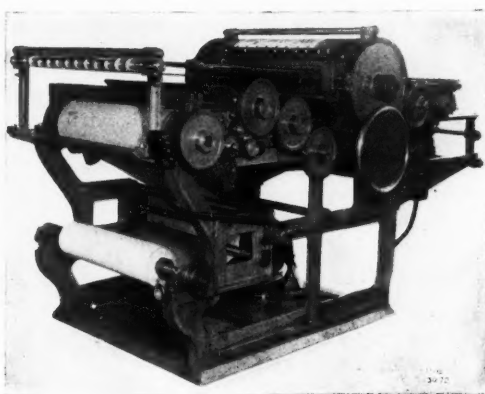
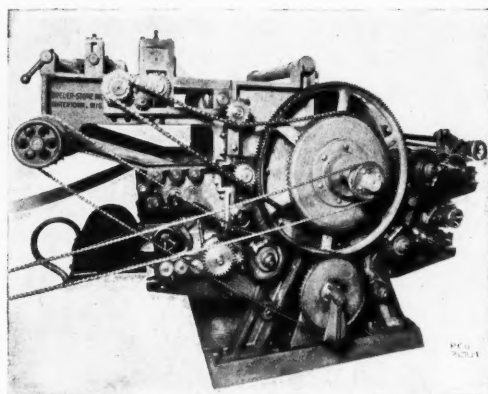
This advertisement is set in Monotype No. 242E Series, Hess Old Style, an exclusive Monotype face; and Monotype continuous-strip rule No. 484

Production Is What Counts

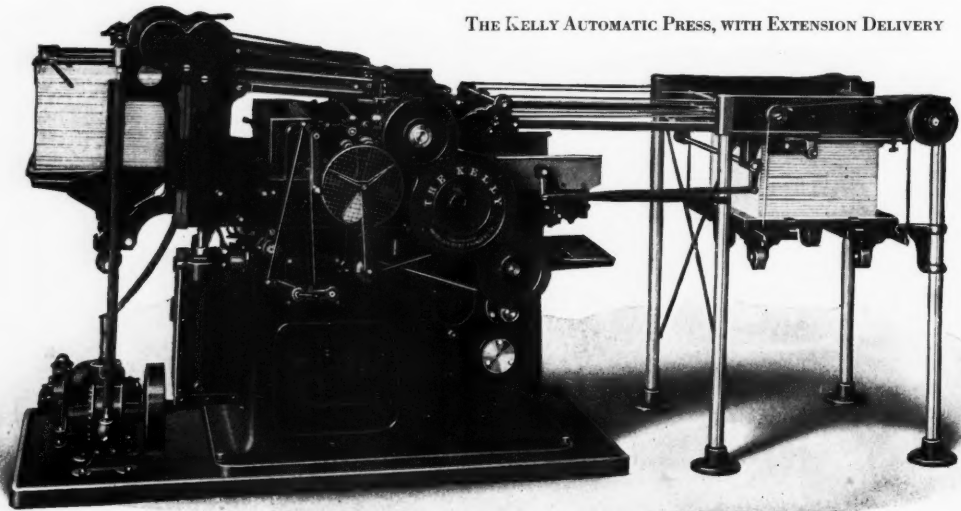


WHEN quality is not sacrificed for quantity. There is more and better work to be obtained per hour at a greater saving of time and overhead on our equipment, than on any other equipment in the market today. ¶ Not only have we standard equipment, but we will design and construct special machines for your wants without any expense to you until our equipment is running and doing the work called for in our contract. ¶ Will you not let us solve your machine problems? Any inquiries, no matter how great or small, will have from us the same consideration, and the benefit of our ability in design and construction.

BREUER-STONE, Inc.
Watertown, Wisconsin



THE KELLY AUTOMATIC PRESS, WITH EXTENSION DELIVERY



The KELLY EQUIPPED Printer *is never in a rut—he is on* *the highway to SUCCESS!*

READ what a Kelly Press user writes:

..... "As to our satisfaction with our second Kelly Press, please be advised that we are all very enthusiastic regarding the improvements. As you know, we have had one Kelly Press for about eight years and it has paid its way all the time. In fact there is always a job waiting to go on.

"We hope to be purchasers of more Kelly Presses in the future, as we find these two presses are now kept busy about 90% of the time."—Name given on request.

WRITE for catalogue and quotations to our nearest Selling House. Our managers will be glad to talk Kelly Presses with you

A PAPER SALESMAN located in the Middle West, in talking with one of our representatives recently, made the statement that the Kelly equipped printer is invariably a good business risk and that credit is extended to him with confidence.

This point of view, while pleasing, was not new to us. Analysis of Kelly operating costs, as shown by printed statements distributed by trade associations, proves the money-earning qualities of Kelly Presses and the consequent prosperity of the printing concerns owning them.

It is a mark of good judgment and business sagacity to operate Kelly Automatic Presses. The Kelly equipped plant is able to make profits not enjoyed by those who are still plodding along with old-fashioned machinery that usually fails in the pinches.

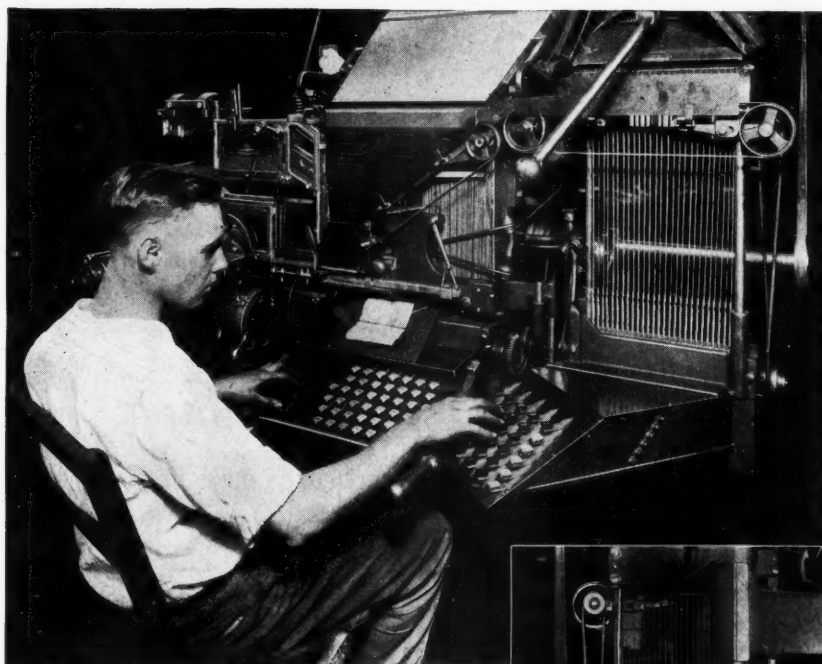
For maximum production and low printing costs, the Kelly is in a class by itself, and is daily running successfully in offices using more than 3000 presses, 50% of which were repeat orders.

AMERICAN TYPE FOUNDERS COMPANY

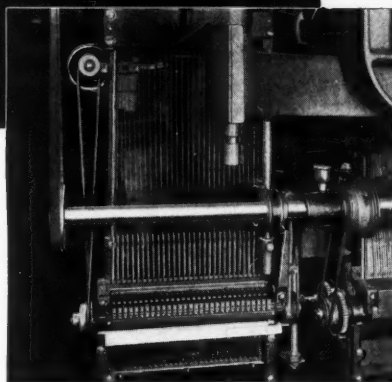
Selling Houses in Principal Cities

Announcing the New Intertype Power Keyboard

for Side Magazine Units



No operations necessary except touching the keys. ¶ No complicated mechanical actions. ¶ All keys on entire machine available at all times. ¶ Same touch and quick response as main keyboard. ¶ Standardized and applicable to outstanding machines.



Intertype power driven side units are supplied with one or three magazines.
One-magazine power driven side unit can be converted into three-magazine unit.

Send for Intertype Literature

INTERTYPE CORPORATION

New England Sales Office, 49 Federal St., Boston.
Middle Western Branch, Rand-McNally Bldg., Chicago.

Southern Branch, 77 McCall St., Memphis.

British Branch, Intertype Ltd., 15 Britannia St., Kings Cross, London, W. C. 1.

Pacific Coast Branch, 560 Howard Street, San Francisco.

Los Angeles Sales Office, 1240 S. Main St.

Canadian Agents, Toronto Type Fdy. Co., Ltd., Toronto.



Sample books for mailing

These attractive envelope enclosures have been prepared for printers who want to develop new business.

They measure six by two and a half inches, show all stock colors and finishes, and can be slipped into most outgoing mail without increasing the postage.

The back is plain, for the printer's own imprint.

Sample books can be furnished for Bond, Cover, Ledger and Writing.

These little sales stimulators are supplied to any printer in reasonable quantities without cost. Send for one of each, then decide how many you can use.

Hammermill Paper Company
Erie, Pennsylvania

HAMMERMILL BOND



Double Thick

An adaptable cover stock

Hammermill Double Thick Cover is the ideal stock to use when sturdiness must be combined with attractiveness.

Double Thick immediately recommends itself for catalog and booklet covers. It also lends itself admirably for series mailing and return cards, posters, window cards, heavy folders, price tickets, large broadsides, displays with tipped-on samples, calendar backs, and all uses where resistance to abuse is needed.

It matches the regular Hammermill Cover line in all colors and finishes. The price is low enough for jobs where economy is a factor. *Send for a sample book of Hammermill Double Thick Cover.*

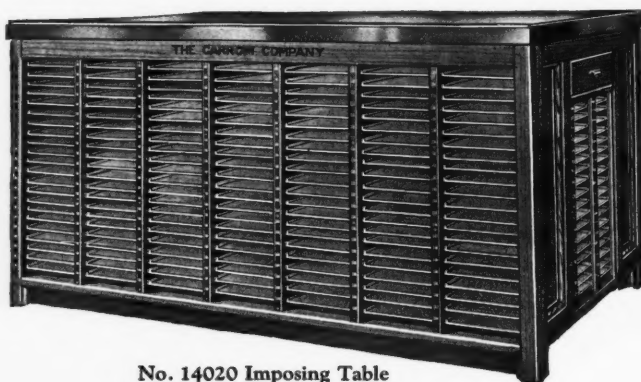
Hammermill Paper Company
Erie, Pennsylvania

**HAMMERMILL
COVER
DOUBLE THICK**

Our Composing Room Equipment

is continually gaining favor because economy and strength are combined in practical designs.

Made of Oak — the
wood eternal



No. 14020 Imposing Table

Price \$145.00, F. O. B. Factory
(Not including coffin, surface or galleys)

THE CARROM COMPANY

LUDINGTON, MICHIGAN

Established 1889

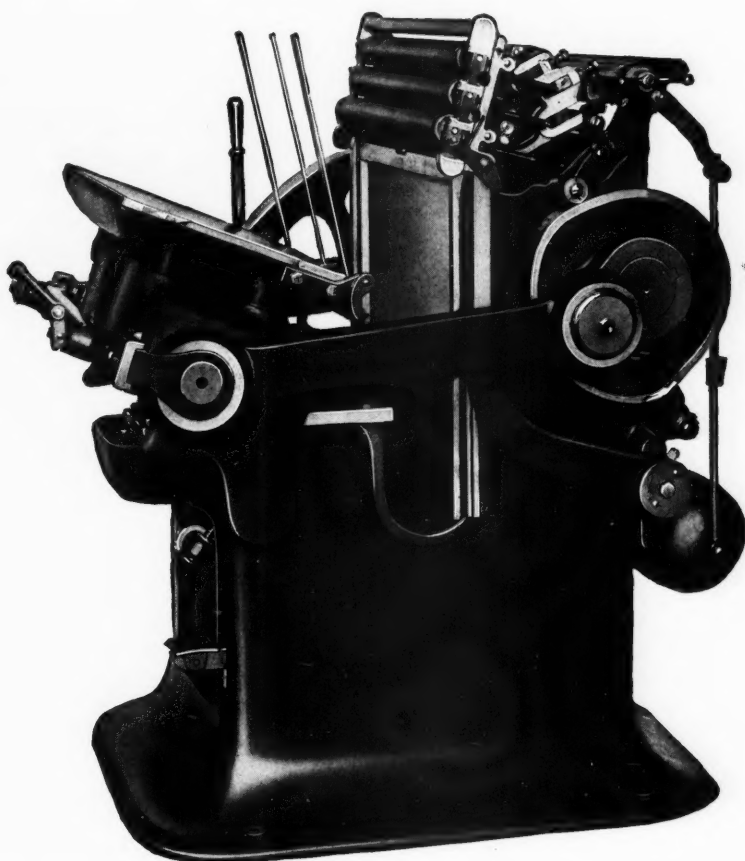
Manufacturers of a Complete Line of Highest Grade Composing Room Equipment

FOR SALE BY ALL INDEPENDENT DEALERS

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments



STAND BY:

As an Engine Room order, this may be well applied to any operator of your "**Colt's Armory**" Presses. Thus, like Uncle Sam's Cruisers, they are fit to the minute for Full Speed Ahead, and under Forced Draft at that!

The **Colt's Armory** is not comparable with any other platen; there is no second; it's the tool-of-tools for Master Printers.

In the matter of **Distribution, Register, Impression, Endurance** and **Product**, the **Colt's Armory** is unique. It is not only a **business-getter** but a **profit-maker**. There's no other two ways about it.

These are admittedly strong assertions; but we have the *reasons* wherewith to "back 'em up," founded on some 40 years of performance.

You Are Invited to Write Us for Complete Information.

THOMSON-NATIONAL PRESS COMPANY, Incorporated

General Offices and Factory

Nott and East Avenues, Long Island City, N.Y.

Chicago Office: 604 Fisher Building

For sale by all branches of American Type Founders Company and Barnhart Bros. & Spindler

EFFICIENCY GATHERING TABLE

Variable Speed. Two to Six Revolutions per Minute. Speed Changed in Few Moments

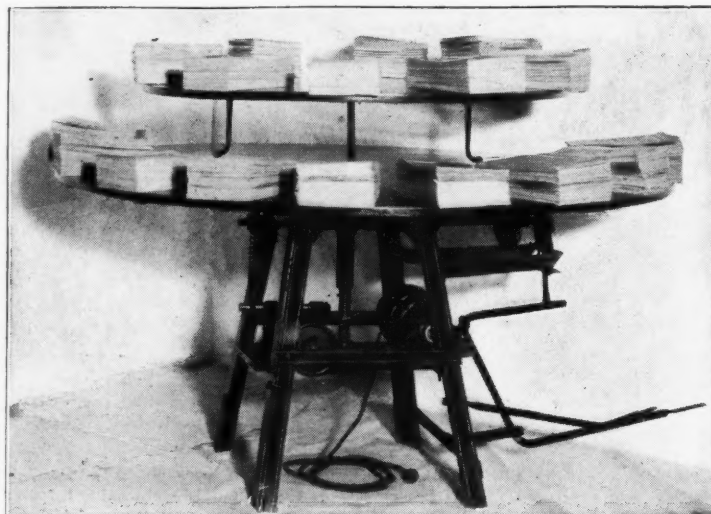


Table Tops Made Five and Seven Feet in Diameter

The Efficiency Gathering or Assembling Table has a round top driven by a motor, worm gear and a friction disk. Entire load carried on ball bearings. It can be run at various speeds, from two to six revolutions per minute, according to the work in hand and the speed of the operators. The changing of the speed takes but a few moments and requires only the shifting of the friction wheel on the friction disk.

If you have a large job, or are pressed for time, you can put two, three or four girls around the table and have another girl placing sections on the table and carrying away the gathered sections to the stitchers. In fact, to get the most efficiency and saving to your pay roll, is to operate the table with more than one girl, preferably four or five. It has been found that each girl can accomplish nearly twice the work with this table than in the old way. Think how much it will mean to your payroll if the table is operated to its fullest capacity and how much less time it will take to turn out your work.

Patent Pending. FIVE FOOT TABLE WITH OR WITHOUT AUXILIARY TOP

Price, \$225 to \$285, According to Size

THE EFFICIENCY BINDERY TABLE COMPANY

12130 Eggleston Ave., Chicago, Ill.

WOOD AND STEEL FURNITURE FOR PRINTERS INCLUDING CUT-COST EQUIPMENTS

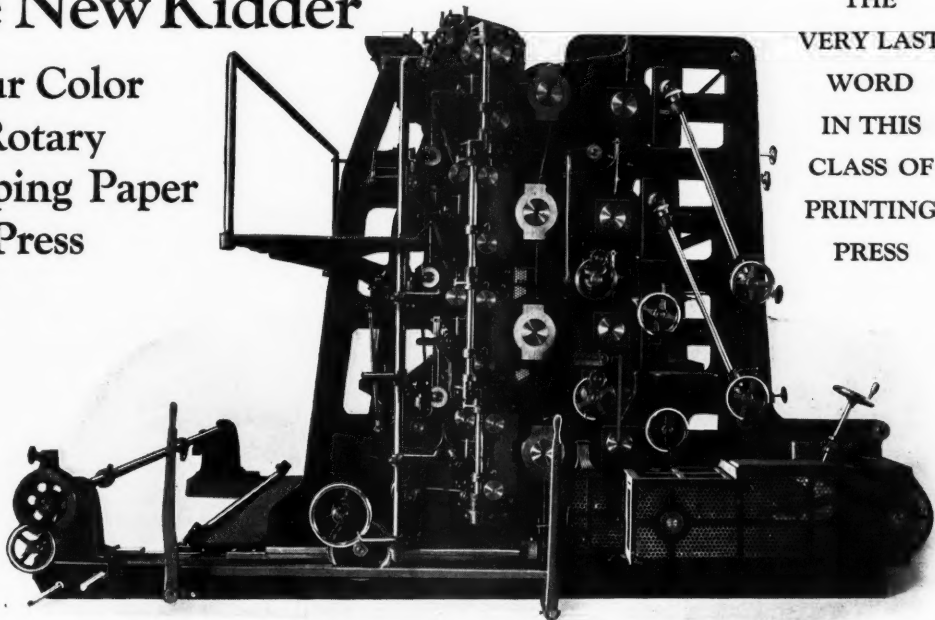
Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE
AMERICAN TYPE FOUNDERS COMPANY

The New Kidder

Four Color
Rotary
Wrapping Paper
Press

ROLL
TO
ROLL
AT
HIGH
SPEED



THE
VERY LAST
WORD
IN THIS
CLASS OF
PRINTING
PRESS

KIDDER PRESS COMPANY, *Dover, N. H.*

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

CHICAGO, 166 W. Jackson Street

REDUCOL

is an equalizer and adjuster of printing ink. It does not thin the ink, but *softens* it by breaking up the pigment, thus improving distribution and giving more impressions per pound of ink. It cuts the excessive tack out of the ink and eliminates picking and mottling, without ill effects of any kind.

The safe drying quality of Reducol prevents both crystallization and rubbing off of ink. On Process work, it leaves each impression with an ideal surface for perfect register and overlapping. On heavy solids, a soft, smooth effect is produced.

Reducol cuts down offset and slipsheeting. It prevents the sheet from sticking to the form. It reduces washup during a run to a minimum, insures cleaner and faster printing and acts as a preservative for rollers.

INDIANA CHEMICAL & MFG. CO.

135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA

23-25 East 26th Street, New York City.
608 South Dearborn Street, Chicago.

Pacific Coast Agents: Geo. Russell Reed Co., San Francisco, Seattle, Portland, Los Angeles.
Canadian Agents: Sinclair & Valentine Co., Toronto, Montreal, Winnipeg.
British Agents: Borne & Co., Ltd., 35-37 Banner Street, London, E. C. 1.



MONITOR Machines
are carried in stock
by
GRAPHIC ARTS
MACHINERY LTD.
366 West Adelaide Street
Toronto, Canada

THE MONITOR 24-INCH MULTIPLEX
is also built in a foot power model

**Lock up 1 or 8 Blocks
by 1 pull of a lever
and save 75% of your
set-up time**

Think of it! You save the time
and effort usually required to lock
each punch block separately.
This means *money saved*.

Add this saving to the savings
effected by other up-to-date fea-
tures and you have a big dividend
paying investment.

Write today for our Booklet D-1-27.
It tells you all about MONITOR
Punching Equipment.

Latham Machinery Co.

Builders of Bookbinders' Machinery for over 35 Years

1153 Fulton Street, CHICAGO

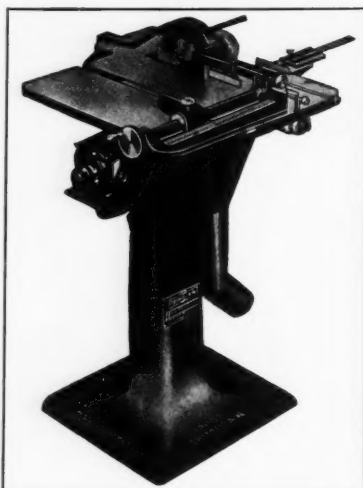
Boston
531 Atlantic Ave.

Philadelphia
Bourse Bldg.

New York
45 Lafayette St.

HILL-CURTIS

JUNIOR MODEL



Junior Trimosaw

The Trimosaw Junior is furnished complete with
all attachments needed for regular operations.
A few of the many operations possible on the
Junior with standard equipment are as follows:

Saws and trims in one operation, miters sixteen
6 pt. rules or equivalent, both right and left hand
at one time, all faces up, making four complete
borders in one miter, mortises, notches,
grinds, undercuts, etc.

Ask for Trimosaw Junior Bulletin and learn
about the most modern saw trimmer extant.

HILL-CURTIS Co.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

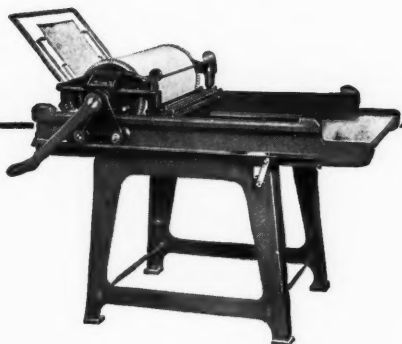
Representatives

CHICAGO STORE, 641 So. Dearborn St., Chicago

CLEVELAND STORE, 1409 E. 12th St., Cleveland, Ohio

Toronto Type Foundry Co., Ltd., Toronto, Montreal, Winnipeg, Regina

F. T. Wimble & Co., Ltd., Sydney, Australia



The Composing Room Cylinder

Accurate Rigid Bed PROOF PRESSES

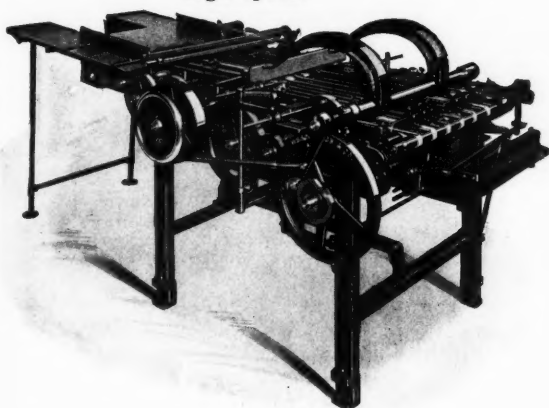
It is because of our striving for accuracy and simplicity of construction that our presses have been selected by the most successful of printers and publishers and our selling expense reduced to the minimum. It is a good proof of the correctness of our principles that our machines are used where quality and speed in taking proofs are most needed—our list of users establishes that fact. Write us for facts that will help you in your business.

Vandercook & Sons *Originators of the Modern Proof Press*
1716-22 W. Austin Ave., Chicago, Ill.

Represented by: Keenan, Pollard & Co., New York; John S. Thompson, San Francisco; C. I. Johnson Manufacturing Co., St. Paul; Prince & Hensley, Los Angeles; Baker Sales Co., London, England; Graphic Arts Machinery Ltd., Toronto, Canada.

There's Quality in the Anderson Folding Machine

Easy to Set — Folds Accurately at
high speed.



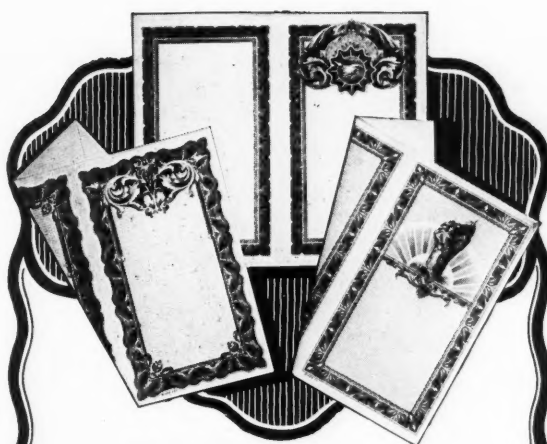
It perforates, automatically counts and delivers the folded sheets into packing boxes. Changes are quickly made to any of the various folding combinations by improved simple adjustments (that stay set). The unusually good construction of Anderson High Speed Folding Machines gives more years of reliable folding service with the lowest of upkeep cost.

Let us give you the economic details of this machine and the names of firms who have put it to the test for many years.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Go to Goes for The Goes Bank Statement and Announcement Folders

An especially attractive series of folder designs arranged particularly for the publication of condensed Bank Statements. Also appropriate and desirable for announcements of all descriptions, as well as price lists, inserts, menus, programs, small booklet covers and an infinite variety of other purposes.

The Goes Greeting Cards

embrace a group of artistically lithographed, delicate water color subjects which typify the Holiday spirit.

The Goes Printers' Helps

also include both Lithographed and Steel Engraved Blanks for

Stock Certificates Guarantee Certificates
Bonds Interim Certificates
also

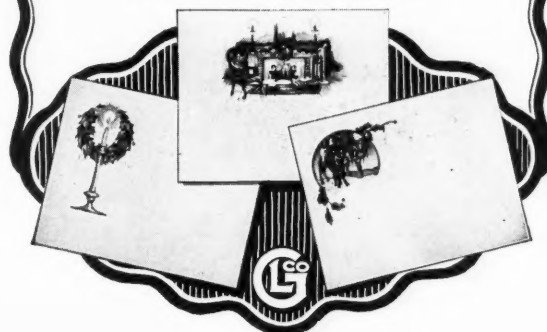
The Goes Art Advertising

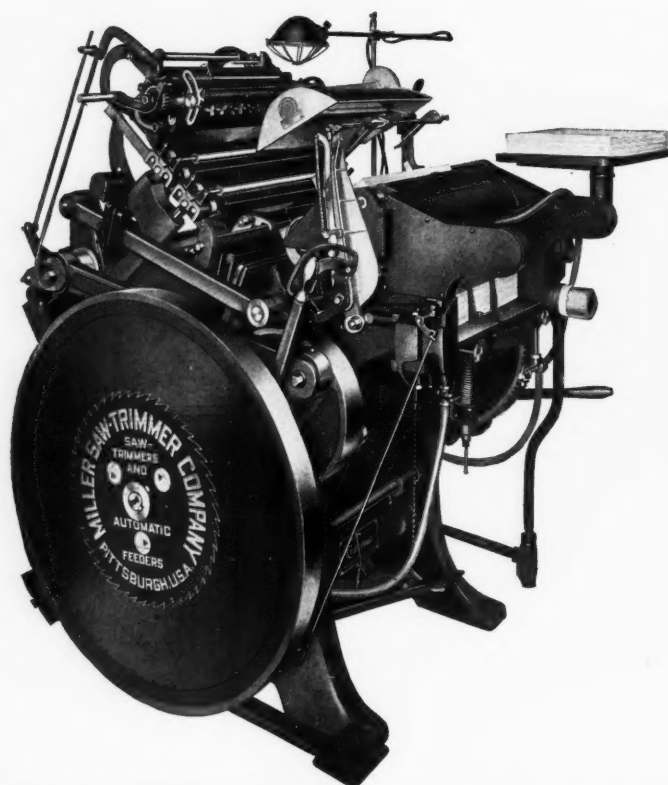
Blotters Mailing Cards
Calendars Calendar Cards

Samples or descriptive matter and full information including prices will gladly be forwarded upon receipt of written request.

Goes Lithographing Company

45 West 61st Street, Chicago





Miller Craftsman Unit

Miller Craftsman Feeder-C.&P. Craftsman Press

DO YOU know that MILLER FEEDER-EQUIPPED CHANDLER & PRICE CRAFTSMEN PRESSES in hundreds of shops are producing faster, better, more economically, and as a result, making more money for their owners than any other operating unit? These shops are also establishing enviable reputations as **quality printers**, a valuable asset in selling their product. We'll be glad to mail you descriptive matter, samples of work and signed statements from users explaining how the CRAFTSMAN has increased their business and paid them a handsome return on their investment. Write today.

Miller Saw-Trimmer Co.

2 to 24 Penn Ave. **Pittsburgh, U.S.A.** Point Building

ATLANTA BOSTON CHICAGO DALLAS DETROIT
LOS ANGELES MINNEAPOLIS NEW YORK PHILADELPHIA SAN FRANCISCO
MILLER & RICHARD, Toronto-Winnipeg LANSTON MONOTYPE CORP., Ltd., London

4000
per hour
 (Maximum Speed)



FRONT VIEW MILLER HIGH-SPEED
 PRESS WITH DELIVERY SWUNG
 BACK AND DELIVERY CARRIAGE
 RAISED SHOWING ACCESSIBILITY
 OF FOUNTAIN AND ROLLERS.

Miller High-Speed Press

THE SCOPE OF OPERATION of the MILLER HIGH-SPEED ranges from the smallest type forms to fine halftone and multi-color work, sheet size 5" x 7" to 12 $\frac{3}{4}$ " x 20", all weights and grades of stock from onionskin to heavy coated cardboards. It will produce with minimum make-ready in greater volume and more economically **than any other flat-bed press built.** Production records in scores of HIGH-SPEED shops confirm this broad statement. Write today for descriptive matter, samples of work, facsimile letters from users and other interesting HIGH-SPEED literature, mailed free on request.

The Miller Saw-Trimмер Company

2 to 24 Penn Ave.

Pittsburgh, U.S.A.

Point Building

ATLANTA
 LOS ANGELES

BOSTON
 MINNEAPOLIS

CHICAGO
 NEW YORK

DALLAS
 PHILADELPHIA

DETROIT
 SAN FRANCISCO

MILLER & RICHARDS, Toronto - Winnipeg

LANSTON MONOTYPE CORP., Ltd., London

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 72

DECEMBER, 1923

Number 3

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THE INLAND PRINTER COMPANY

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office, 41 Park Row

632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to
The Inland Printer Company

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copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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3



The Christmas Spirit

WHEN WE COMPREHEND the backward and forward reach of Bethlehem, we do not wonder that all that is grand crowds around the Cradle-Manger. It is worthy of all. Let the Star shine. Let the Magi give gifts. Let the Shepherds worship. Let the angel-faces flash out from the great dome overhead. Let the church-bells chime. Let the sacred harps and organs respond to the masterhand that sweeps their strings and flies over their keys, and let them turn the common air into praise. Let Christmas carols roll over this wide earth, and echo among the stars. Let the great universe of God jubilate. Let everything in Heaven and earth shout, "Hosanna to the Son of David; blessed is He that cometh in the name of the Lord;
Hosanna in the Highest"

DAVID GREGG, D.D.



THE LOVELY LEGENDS of the day; the stories and the songs and the half-fairy lore that gather around it; the ancient traditions of dusky woods and mystic rites; the magnificence or simplicity of Christian observance; the lighting of Christmas trees and hanging up of Christmas stockings, the profuse giving, the happy family meetings, the dinner, the game, and the dance—they are all natural signs and symbols, the flower and the fruit, of Christmas. For Christmas is the day of days which declares to the universal human consciousness that peace on earth comes only from good will to men

GEORGE W. CURTIS

The Inland Printer

LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 72

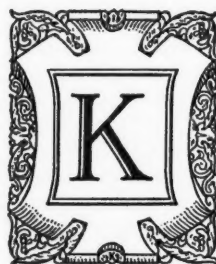
DECEMBER, 1923

NUMBER 3

A Servant of the Printing Press

Sir Edwin Arnold as Editor, Journalist and Author

An Appreciation by His Son
JULIAN B. ARNOLD



KISMET! It was written on thy forehead. Half the human race so thinks, but does this law define for each of us our career in life, even as they say it foresees the hour of our death? Surely that were to make of the reason of man a machine cranked by fate, and to rob existence of its worthiest attribute, the right to use it in whatsoever way we will. Yet is it not strange how we may resolve to walk down a particular street and then some trivial cause will lead us down a different one from that intended, whereby we meet some one, whom else we had missed, and from that encounter all the future years and their harvests are altered? Was it Kismet? Was it written on the forehead of Saul that he should cease looking for the strayed asses of his father, Kish, to take up the career of king over Israel? He was certainly very much more concerned about the lost donkeys than he was about Israel because he sought out Samuel to inquire about the former and was not a little disconcerted to find himself anointed as king of the latter. Is it written on the foreheads of all of us that we should forsake the ambitions of youth and labor at some undesired and too often

indifferently fulfilled destiny of our maturity? For to be honest, that is what happens to the majority of men. As boys we dream of the professional ecstasies of circus clowns, traffic policemen and engine drivers; as young men we emulate the heathen and "imagine a vain thing"; in riper years we boldly strive for goals which few of us attain; and we finish as more or less respectable "soldiers, sailors, tinkers, tailors, plough-boys, 'pothecaries — politicians."

It is axiomatic that a generalization would confute any argument, but, as an instance of this apparent law, may we not usefully study so exceptionally interesting a life as that of Sir Edwin Arnold, who, as editor of the London *Daily Telegraph* caused the buried cities of Babylon and Assyria to be excavated by George Smith; who subsequently sent Stanley to complete the discoveries of Livingstone, which expedition resulted in the founding of the Congo Free State and the modern evolution of Africa; who was first to conceive and later successfully urged the coupling of Capetown and Cairo with a railroad; who as an orientalist and scholar lifted the veil from the brows of Asia and bade her tell, through the medium of his pen, of her ancient wisdom; who as scientist and savant helped to clear from the minds of millions the mists of ignorance still subsisting from the medieval era; who as a journalist



SIR EDWIN ARNOLD

of sympathetic power wrote twenty thousand illuminative articles and essays in fifty strenuous years; who as author and poet wrote thirty volumes which in the language of the present day would be classed as "best-sellers"; who as traveler, man of the world, lecturer and lover of mankind "sounded o'er the shoals of glory," but always as the Servant of the Printing Press? His heritage of birth was genius, versatility, optimism and energy, his roadway of life was beset with branching paths offering alluring opportunities and beckoning circumstance. But ever Kismet relentlessly held him to one purpose, focusing as with a divine burning-glass each gift and transmuting each opportunity towards one point, the Press. The writer of this paper is very conscious of his venture, and diffident in seeking thus to express concretely something which is in its nature abstract, but he hopes for leniency, if only for the sake of such little familiarity as he may possess with the many-sided character and diversified career of our example.

Reared in that atmosphere of dogmatic beliefs and dull conservatism which obtained in the homes of English squires of the early part of the Victorian era, the destined author of "The Light of Asia" swiftly freed himself from all such thralldom. As soon as he had mastered the art of reading, by making his nurse spell out for him the posters and placards they passed in their walks, he fed his young mind on books of travels, adventures on far embassies, descriptions of tropic lands and distant peoples, until the kingdoms of the earth were his, and all his soul was steeped in the romance and colors of the Asia and Africa he was to serve so well. He had hitched his cart to the stars of the Orient and they jolted his wheels out of the ruts of accepted respectability. Then a pentecostal gift of tongues descended upon him. While yet a child somebody gave him a silver sixpence, which he promptly invested in a Greek testament, teaching himself to follow in that language the droning parson in the village church as the epistles were read. Then he purchased a Hebrew grammar, and each morning fixed a page of it over his bedroom table, so that, as he dressed, he learned its contents, whereby he was soon able to read the Talmud in the original. Latin, Italian, French and Spanish were successively conquered, and in after years so many other tongues acquired that it was said of him that he could write or discourse eloquently in twenty languages. Once when he desired to send a certain correspondent to represent the *Daily Telegraph* in the Russo-Turkish war of 1876 the man demurred on the grounds that he had no acquaintance with the Turkish language. Arnold promptly replied, "Oh, that difficulty can easily be overcome; you need not start for two weeks and I will teach you Turkish in that time." "But," said the would-be correspondent, "I did not know that you spoke Turkish." "I do not," answered Arnold, "but I will in three days. Come again to me in that time." Thereupon Arnold purchased such books as he could find on this subject, as dull in their guidance as in their ancient bindings, and, carrying them home, read through their contents that night, and the next morning wrote "Arnold's Turkish Grammar."

This book was hurried through the press, and became the standard work on this Asian tongue; and with its help the correspondent learned Turkish. But in spite of writing a grammar he always had, in Elizabeth's phrase, "foul scorn of them." Often he would say, "We learn the tender strength of language at our mother's knee and grow to love its beauty and revere its power. Then from the shadows of life creeps forth an assassin who stabs it in the back, and his name is Grammarian. If you must wrong language by listening to the cold analysis of grammar do so, but as soon as may be throw the grammar over the garden wall and get back to some master writer of the tongue you would learn and follow him with a dictionary." Truly a rebellious scholar.

Impelled by the driving force of genius, which no narrow mindedness of the middle of the nineteenth century might dismay, he passed through colleges to Oxford, winning scholarships and fame en route, and scattering poems, articles and pamphlets of a type most upsetting to the nerves of established authority, like a comet with a dangerous tail. At twenty years of age he was corresponding with Victor Hugo anent a republic in France, with Garibaldi about the unity of Italy, and with the leaders everywhere of the growing forces of science and liberalism which sought to claim him. But Kismet nursed other designs. Wherefore established authority endeavored to side-track so hazardous and able a young man by making him master of King Edward VI. school at Birmingham. How Kismet must have smiled. Arnold put the school into exemplary order in a year; and the Government, taking note of that fact, promptly offered him the post of principal at Poona in the Bombay Presidency, doubtless in the hope that he would keep his district free from the Indian mutiny which had just broken out. This also he fulfilled and, throughout those times of turmoil in India, Poona remained as quiet as a home for elderly ladies. Of course, risings were secretly plotted, but they were watched by this man who spoke all dialects, and were noiselessly frustrated. Often notices would be affixed to the street walls offering rewards for the head of the principal, and in reckless mood he would rein his horse up to the placard and sign it. On one occasion his cook, coveting the rewards so offered, ran at him with a big carving knife as he entered his house, but the principal tripped up the would-be assassin, who fell in one place while his knife flew in another. Picking up both knife and man, Arnold said, "Friend, that is not the way. Instead of taking life try always to use your own so that others shall be the happier that you lived. Here is your knife. Get back into the kitchen and throw away enmities with the rest of the rubbish." Throughout those troubled times this servant proved the most faithful of his men.

His three years at Poona saw the end of the mutiny, and the Indian Government sought to retain him in its service. But Kismet was inexorable. Returning to England in 1860, he was boating with his wife on Falmouth Harbor when he observed an advertisement in the *Athenæum* for a leader writer for the London *Daily Telegraph*, then commencing its career as one of

the earliest members of the cheap daily press. Straightway he applied for the position, and being given blush-roses and steel-filings to write upon, produced, on the spur of the moment, monologues thereon of such grace and strength that they are still quoted as models of English prose. Within a brief while he was the editor, and swiftly he raised his paper to be one of the powers of his time, devoting to it his varied abilities, directing its wealth into fields of universal service, using its potentialities with a broad-minded concern not alone for the interests of his country but of all the world, and upholding always the highest standard of English literature. Kismet; thus it was to be.

It is the mournful fate of many of the most brilliant contributions to journalism, to die, like the ephemeral insects, almost in the hour of their birth. For reasons of sound public policy this is the law of the anonymous press, and obedient to its behests many thousands of the articles of Arnold, written on every kind of topic and meriting enshrining in permanent form as essays, were read and forgotten as the accents of a nameless and impersonal voice. But no thought of that sort ever for a moment troubled Arnold himself. He would have scorned to weigh the products of his genius, artistry and knowledge which he flung so prodigally into his work day after day, and even had he been conscious of the sacrifice, he would not have hesitated to make it. For to him "The Tenth Muse," as he called the press, was a personified presence, the guardian of human welfare, the torch of human enlightenment, in whose cause the most vigorous of intellects, and the most ambitious of temperaments might be well content to efface itself, to spend and to be spent. Moreover he had to his hand a formidable power for good. Old abuses went down before the attacks of his paper, ministries were made or unmade with its assistance, foreign policies sought its countenance or shunned its condemnation. The ancient limitations of the press had passed and the pendulum had swung from subjection to control. Perhaps a striking instance may be permitted. The writer was dining with Arnold shortly after the Berlin Congress had left the tangled skein of European politics loosely held by Bismarck and Beaconsfield, and all the Balkan States were in unrest. The British parliament had been summoned to meet, and the hope of peace or the dread of war depended for consummation in large measure upon the opening speech of parliament. At this critical moment a messenger arrived from Beaconsfield inviting Arnold to draft the all-important address, and through the smoke of what he called "the pipe of peace" I watched him write the vital clauses of the "Speech from the Throne" which was to quiet the rising storm. Ambassadors cabled its words to the nations they represented; chancelleries debated its phrases; newspapers gave its text to their eager publics; but the voice which spoke was not that of Earl Beaconsfield, Prime Minister of Great Britain, but that of a Servant of the Press.

Always Arnold held that the art of printing was the true fountain of knowledge; that newspapers and magazines and books were the aqueducts of this vital stream whereby alone the people of the world might

progress and grow to brotherhood. To that end he gathered around him the ablest writers obtainable, and nothing was too big or too lofty for his paper to undertake if it could prove of general service. Thus in 1873, when George Smith achieved world-wide fame by his translation of the cuneiform text of the Babylonian tablets containing a Chaldean version of the deluge, Arnold promptly arranged with George Smith that he should go to Nineveh at the expense of the *Daily Telegraph* and carry out excavations with a view to discovering the missing fragments of the deluge story. The expedition resulted not only in the finding at Kouyunjik of the missing tablets but also of other clay cylinders which gave to historians a record of the succession and duration of the Babylonian dynasties, and other valuable data, and filled the museums of the Occident with the statuary and literary treasures of one of the oldest civilizations of the Orient.

So again, like sister stars in the skies of journalism, were two African incidents, the finding of David Livingstone by Henry M. Stanley under the auspices of Gordon Bennett of the *New York Herald* and the subsequent discovery of the course of the Congo by the same explorer, and the opening up of Africa at the instigation of Arnold of the London *Daily Telegraph*. The latter was not less dramatic in its story than the former, and proved infinitely more fruitful in results. It will be remembered that on the death of Livingstone near the marshes of Banguelo, his faithful attendants had dried the body in the sun and wrapped it in leaves, matting and strips of cotton, like a mummy. Pretending that it was a bale of calico they had carried it, together with the last journals of the great missionary, to Zanzibar, whence it was conveyed in a British cruiser to England, and on the 18th of April, 1874, buried in Westminster Abbey with all honor. As the vast crowds moved away in the dim religious light of the ancient abbey I recall the earnestness of voice with which Arnold said to the writer of this inadequate tribute to his far vision, "These people think that with the throwing of these flowers upon the grave of the great doctor his work is done. It has only begun, and I must find the man to follow where he showed the way." Some weeks later I was dining with Arnold and the explorer Henry M. Stanley when the former suddenly said, "Stanley, will you go to Nyangue, on the Lualaba, and find out if that stream be really the source of the Nile, or an affluent of the Zambesi, or the head-water of the Congo? Will you take up the broken threads of Livingstone's labors and complete the pattern that he wove? Will you do this for me?" And Stanley held out his arms across the table and answered simply, "Will I, will I?"

In the preparation of that expedition, financed by the London *Daily Telegraph* in conjunction with the *New York Herald*, it was the privilege of the writer to bear a considerable part. When all the myriad necessities had been supplied, from beads and calico and brass wire for barter, to tools and guns and medicines, the final request of Stanley was for "a right and left hand; two faithful men." In response I accompanied him in his interview with two of the sailors of Arnold's yacht,

Edward and Frank Pocock, whom he took with him on his famous journey. They proved brave and loyal companions, but Edward Pocock early succumbed to the deadly climate of the Swahili coast, and, dying of fever, was buried on the eastern side of Africa, while his brother, Frank, meeting with an accident at the gates of triumph, found his grave beneath the final rapids of the Congo. Stanley started on the great quest from Zanzibar in October, 1874, and marching to Ujiji, where in 1871 he had relieved Livingstone, passed onwards to Nyangue, and thence followed the course of the Lualaba until it carried him, as all the world knows, to the mouth of the mighty Congo. From that emprise was born the Congo Free State and the amazing evolution of Africa in modern years. Earlier in this same decade the imaginative mind of Arnold had suggested to Cecil Rhodes that he should start a railroad from Capetown to Cairo, and now he publicly urged the coupling of Mombassa, in the East, with the Congo, in the West — two projects since completed. The Dark Continent of Stanley's era bears today upon its shoulders that cross of light, but the cross was lit by the mind of him whom we have taken as our example of a Servant of the Press.

During the ensuing thirty years Arnold lectured in America, attended the coronation of the Czar in Mos-

cow, revisited India, Japan and other countries, and everywhere his tireless pen upheld every movement tending to the betterment of humanity. It was while he lived in Japan that he wrote "The Light of the World," the last of his famous quartette of expositions in verse of the leading religions, an ambition which he had set himself in youth as the goal of his life, saying, "I must attain deep scholarship in order that I may understand the heart of things; I must live amongst the peoples of each land in order that I may write in sympathy of their thoughts; I must win the ear of the world in order that I may have the largest audience for what is worthiest." This task, in its fulness, he attained. At the end of his long, varied and useful career he said, "Always it has seemed to me better to sing with the larks in high heaven than to croak with the frogs in the swamp. For fifty years I have used the printing press only to teach, to lift, and to gladden, and the fairest thing I have learnt is the privilege of life."

Over the entrance of University College Chapel, at Oxford — that Oxford which once had feared his original thoughts and dreaded the abilities which vitalized those thoughts — is reverently set the urn containing his ashes.

Kismet: it was so written.

The Printer-Merchant

BY J. D. CLAITOR



It is true, of course, that old Omar was speaking of wine, the fermented juice of the luscious grape, over which one might well smack one's lips, when he wrote: "I often wonder what the vintners buy one-half so precious as the goods they sell." If we do not take the matter too literally, the wine might mean any one of a vast number of things. For instance, the wine of life may be the pursuit which one chooses as a vocation. Put it this way: "I often wonder what the printers buy one-half so precious as the goods they sell."

Many printers lack a full sense of appreciation of the value of their goods, as statistics gathered by the Cost Finding Committee of the Typothetæ have been revealing for a good many years. Some printers appear to place a lower value on their goods than they do on the goods of almost any one else. In the majority of cases the money received for their printed merchandise will not begin to purchase an equivalent of the sweat of the brow in almost any other line of merchandising. Compare the hours of labor involved in the production of a \$15 pair of shoes, a \$15 hat, or \$15 worth of machinery or tools. Note the low value placed on the time of the average printer in comparison. Yet, these are the things the printer buys in exchange for the goods he sells. Naturally, the printer can not print his shoes or his hat or the things he eats, in the literal

sense of the word. Fundamentally, that is precisely what he does. He prints everything he consumes, because it is the effort he expends in doing his printing that enables him to purchase the things he needs.

What is more to the point, it is the liberal use of the printer's goods which makes a better market for all the things he consumes, and at prices much higher in proportion than he receives. Therefore, the question — Omar's question. Ask yourself this question a few times; get into the habit of asking it of yourself. The psychological effect of it will shortly be felt, and will gradually be reflected in the steady growth and prosperity of your business.

The hardest competition in the printing field is confined to mechanical printing. Of course, there is keen competition in the field of merchandise printing also, just as there is keen competition in any line of endeavor that holds out the promise of profits. For it is the matter of profits, the desire for them, that makes men compete with one another, and when it comes down to brass tacks, keen business men are not so much concerned about the manner of producing the profit as they are about its being produced.

If the printing used freely by manufacturers — who are not printers and know nothing of its production — exercises a great influence in building up profitable markets for their products, it must follow that printing judiciously used to promote the business of the printer himself would exercise the same influence in building up a market for his product.

Nearly every manufacturer, particularly every successful manufacturer, has created in his business certain distinctive characteristics calculated to carry a particular appeal to the prospective buyer, features calculated to influence the public to prefer his product to competitive goods. Such manufacturers devote most of their printed matter to featuring these distinctive points, and the printer who would profit by the experience of successful manufacturers in other lines would do well to observe and adopt their methods. In the field of mechanical printing there is nothing to be played up in sales literature unless it be low prices, which has been consistently done in many quarters for years, to the detriment of the printer rather than to his advantage. By mechanical printing I refer particularly to the class of printing which is in such general use and demand that it is a common product of every print shop, the class of work which can be turned out in one shop as well as in another, and which will serve its purpose as well when produced in one shop as it will when produced in another. It is this class of printing which invariably brings the lowest price and produces the least profit or causes the greatest loss to the printer.

The printer who would profit by the experience of successful manufacturers in other lines, must first discover the class of printing which training, knowledge and equipment best fit him to produce, and then concentrate on producing it better and more satisfactorily than his competitors do. Immediately he has gained this point of vantage he has in his possession an asset that may be turned to his profit.

One of the most desirable features of merchandising printing — that is, selling it on its merits — is that the printer clever enough to be a merchant of printing, and skilled in producing some particular grade or kind of printing, sells the output of his plant by reason of the reputation he enjoys. Much of the mechanical printing drops into his lap as a result of his prestige, on the same profitable basis that applies to his specialty. Sell a consumer on the *character* of your shop, rather than on the low prices you can quote, and you will secure all his business at prices yielding a legitimate profit. In selling the customer on the character of your shop there is no better medium than your product. If the goods will not speak for themselves, they certainly can not speak very eloquently to the prospective buyer. If the printer can not turn out a piece of merchandising printing which will sell his own product, it is not to be assumed that he could successfully produce a job of printing which will sell merchandise in some other line.

The printer who goes gunning for the class of printing that is in general use in every business office will find plenty of gunners searching the field right along by his side, and for every bird there will be many shots fired — a great waste of ammunition and little game bagged. But every business office using a large quantity of mechanical printing has also need for a smaller quantity of printing that is not mechanical — printing which must be created to accomplish a certain or given result and which must be created through the coöperation of an intelligent printer. The printer who has equipped himself for this class of work and goes out gunning for

orders may find plenty of gunners in the field, but he will not find many who are sufficiently skilled to bring down that particular kind of bird. And when he sells the consumer on the particular job, he has gone a long way toward selling him on all the jobs. Cleverness and skill in any one line command respect and admiration.

In every city there are a few printing houses whose character is so clearly etched on the minds of buyers of printing that they turn there naturally with their problems. Where such a condition is found, you will find a prosperous printer, one who gives, or is expected to give, little consideration to the matter of price until the job is completed and the score is reckoned. If the customer should, perchance, want to know in advance what his job will cost, the printer sees to it that the figure is high enough to cover all contingencies. The matter of price can not in the course of things enter into such a transaction. If there is but one printer who can do the work the way it must be done, then that printer must have his price for it. It naturally follows that if the work is of such a nature as to command the skill and cleverness of the particular printer, the completed job will produce enough return to pay the purchaser a legitimate profit on the investment.

There are comparatively few plants that can be kept working full time on the kind of printing they are best fitted to produce, which gets us right back to the point first made. When the customer is sold on the character of the shop, he will order a lot of printing that could be done in any shop. The printer who has the merchandising instinct along with his skill and cleverness as a printer, profits in this manner.

I have dealt with one merchant for years because he carries in stock odd-sized suits. I am six feet four in height, so there are few stores, no matter how large, where a suit can be found in stock that will fit me, but I have never failed to get what I want in this store. Naturally, I buy from this store not only my suits, but all other articles of wearing apparel I require, the suits representing, probably, the smallest part of my purchases. The same thing will hold true in printing. Most of the printing purchased in the average business office is of such a nature that it can be produced in any print shop, but in practically every office there are a few jobs that must have the attention of a specialist — a printer specialist. The printer who can take care of these few jobs has the edge on all the other printers when it comes to the mechanical jobs, and if he wants the latter he can usually get them without the formality of quoting prices. My clothing merchant is undoubtedly the most successful and most prosperous merchant in the city. His store has grown continually for the past ten years; new floors are being added from time to time and he is also branching out in neighboring cities. A canvas of his customers would show that nearly every one of them is going there for some particular reason. This merchant has made a study of supplying people particular things, thus cementing their friendship for the store. He is a merchant in the real sense and has developed the merchandising instinct to its logical conclusion. What he has done may be done in any print shop presided over by a clever and

ambitious printer. Once the printer sees himself in the garb of a merchant instead of in the garb of a mechanic, he will immediately begin to devise other ways of merchandising his product rather than selling it at auction, for the printer who depends upon bidding to get enough business to keep his machines operating is in exactly the same position as the merchant who, failing in his method of merchandising, must sacrifice his stock on the auction block in order to get money with which to pay his creditors.

Large purchasers of printing have told me that they can invariably buy printing for less than the cost of production, simply by getting four or five printers to bid on the job. This, of course, applies only to mechanical printing. These same purchasing agents do not give mechanical printers the opportunity to bid on work when it comes to getting a particular piece of

work done. They go to printers who, they have learned from previous experience, can execute their orders properly and in a manner that will make the work less expensive, even though at a higher initial price.

The man in other lines of business is out for the profits, and this is something that should not be lost sight of by the printer. What any business man is considering, even more than the cost of the job of printing, are the results he hopes for through its use. If he feels that the job of one printer will be more productive of results for him than the job of another, then that one printer will get the job and at his own price. And the printer who is capable of making the purchaser feel this way toward him has developed the merchandising instinct and carried it into effect in his business, in the same manner that the merchant or manufacturer in other lines is doing to overcome competition.

Women's Clubs From a New Angle

BY MAMIE ANDERSON FOSTER

No, gentle reader, this article is not what the first glance at the heading might lead you to believe it to be. It contains some real solid food for thought for the newspaper editor, and we recommend that it be given a careful reading.—Editor.



MR. EDITOR, of Great Big City, or Little Country Town, are you publishing women's club notes? If not, why not? You are omitting an interesting newspaper feature if you overlook the women's club programs, that is, if you give only a surface-skimming, stereotyped report of what actually happens at such meetings. No newspaper is intended for a secretary's minute book, but many a nation-wide movement had its inception and received its impetus in the home of some club woman.

According to 1920 statistics, there were 13,894 weekly newspapers published in the United States. There were 2,374 daily papers being published in 1920. There are 2,500,000 club women in the United States. There are, on an average, probably from twelve to twenty-five members in each group, or club, and these groups of earnest, thinking women are to be found in practically every town in our great country. Most of these study clubs meet in regular session weekly, or at least once in two weeks, from October to April. The object of these women's clubs throughout the country is that of civic, educational and moral improvement. These various organizations, found in every town and city, have at heart the advancement of the race. They are organized to investigate the religious, the moral, the cultural, the educational problems and subjects which have absorbed the world in the past, which are confronting the world at present, or which may be issues of the future. With great care and thought, committees from each club annually prepare a club program. These topics vary from year to year, and

widely range in choice of subject. Each member accepts her assignment, and spends hours, days, perhaps even weeks in the preparation of her lesson, if the subject is a vital one, or a deep problem which requires research and reference.

Suppose Mr. Johnson, of Little Country Town, addresses the Rotary Club, or the Business Men's Club, or the Civic and Commerce Association. The local newspaper publishes a lengthy write-up of what "Mr. Johnson said, in part—," probably a column under a "scare-head" on the first page, and "Continued on page 11."

Very well! We do not dispute the fact that his address was a forceful one. We agree that he deserves to be featured as one of Little Country Town's leaders of thought and enterprise. He may have talked on "Scenic Highways," or "Tariff Rates," or "Thoroughbred Cattle," or "Housing Problems," or any one of a thousand and one subjects, and we women readers as well as the men who scan the pages are interested. We should be.

On the other hand, let us say Mrs. Johnson, a prominent club woman, brilliant and broad and brainy enough to be a factor in the community, on her own merits, has prepared a splendid lesson on "Pan-American Republics," which she gives before *her club*. You must grant that it has taken hours at the public library, hours of magazine searching and reading and book reviewing in her own home, in order to creditably prepare and deliver her paper before the "Tuesday Club." What does your local paper say of her lesson? Probably some such little squib as this appears in the social or women's column: "Mrs. Van Wie was hostess yesterday afternoon to the members of the 'Tuesday Club.' Mrs. Johnson read an interesting paper on

'Pan-American Republics,' after which dainty refreshments were served." Perhaps more about the "nice" time or the "good" time had by those present. Not a word on what Mrs. Johnson said!

Now in Mrs. Johnson's home town — and similar towns are everywhere — there are probably dozens of women who would enjoy a brief résumé of a study-club lesson. Many can not avail themselves of active membership in esthetic or cultural organizations. If Mrs. Johnson's lesson assignment was worthy of thought and study in the first place, why not give it a "write-up" in the local paper, so that others may gain a little information, receive a little light on a new and compelling subject, and derive some benefit from the perusal of a few terse, well worded sentences? This need work no hardship on the editor or on the reporter. If any study club were notified at the beginning of the club year, by the local weekly or daily, that brief reports of each club paper would be published if an outline, a gist, a synopsis, or a brief résumé were written out and handed to the editor, there would almost automatically drop on the editor's desk next day a little sketch or summary of the subject. Instead of a dozen or twenty women being benefited by a well prepared club lesson, there would be some very interesting items of information given for the benefit of every reader of the local paper.

"But," some editor speaks up, "aside from a small group of women, who belong to this or that club, how many folks would care to read about 'Egyptian Ruins,' or 'Flemish Art,' or 'Literature of the

Renaissance'?" Granted. But not all your readers care to read about "Babe Ruth," or "Millionaire Marries Miss Chorus Girl," but the printed page is before them, and they read much whether they will or not.

You can't expect to say very much on any subject in two hundred to five hundred words, or a "stick of type" or even in half a column. But just such a review as here proposed might be the means of stimulating some thought and of conveying some worth-while information. This need work no hardship on club secretaries. Almost any individual club member would be pleased to furnish a short written review of her lesson, in order to contribute to the popularity of the club note column.

If the editor feels that the burden of publishing club notes at irregular intervals, or following each lesson, would be too onerous, he might feature only a Friday or Saturday club number, in which all club reports for the week could appear simultaneously. I am not speaking from the standpoint of a novice or an outsider. I was once an editor myself. I have been a teacher. I am a club woman. And I am also a wife and a mother, a housekeeper and a homemaker, and I do know that club notes would interest me, and would interest many readers. A worth-while study-club lesson is worth quoting. Even though the casual reader swallow the literary pellet with one gulp and without raising an eyelash or making a sign of inward or outward emotion, this is a perfectly harmless dose at any rate, and I feel quite safe in prescribing it.

"They Haven't Time to Quarrel!"

BY MAXWELL DROKE

The story of a printer who has put a stop to the petty squabbles of the front office and the back, and set everybody at work building the business.



FOUND my friend the printer in a talkative mood. Freeing himself momentarily from the task of figuring a great stack of estimates, he lit a cigar, leaned back in his revolving chair and prepared to give serious consideration to my query. "You ask how I have built up this business in less than five years," he meditated. "Well, that's a rather embarrassing question, because when I stop to think of it I can see pretty clearly that I really didn't build the business at all. I was merely the architect who laid out the tentative plans and then stood back and watched the thing progress.

"When I first started this shop a few years ago I knew from past experience and observation that there were two distinct factions in every printing plant, the front and the back. The boys in front concern themselves chiefly with getting the work in; it is up to the fellows in the mechanical department to get it out. I immediately made up my mind that I was going to

bring these front and back factions together on a middle ground — and make them like it. That was my one big job as I saw it, and I set right to work making my plans. I was determined to inculcate into every single individual, from the errand boy to the general superintendent, the idea that the business was the one big thing, that it was to the advantage of every one of us to work toward the same goal — building up the finest and most successful printing plant in this part of the country.

"I remember," the printer smiled reminiscently, "one of the first things I did was to print some big blazing placards, reading something like this:

This Shop Is a Battlefield of Business and You Are in the Front-line Trenches. Every Time You "Shoot Off Your Mouth" in a Petty Quarrel with a Fellow Worker You Are Wasting Time and Ammunition. Don't Do It!

"We still have a few of those placards sticking up around the plant," the printer continued, "but we really don't need them any more. Every one here learned the lesson long ago, and now no one thinks about squabbling. We haven't time to quarrel. We are all too busy getting the work in and getting it out.

"Appreciating the value of friendly rivalry, I suggested to the fellows the first summer that we organize a couple of ball teams — one made up from the front, the other from the back. They jumped upon the idea with great glee. We called the front office team the 'Get-It-Ins' and the players from the mechanical department the 'Get-It-Outs.' And you can just bet we had some really exciting games. Later, the crack players from both teams were selected to represent our shop in the local industrial league. The whole bunch of us, front office and back, attended those industrial league games in a body, and rooted for our boys. We didn't win the pennant that season. In fact, we've never won it yet, but for the size of our organization we always have a mighty fine team in the field each year, and we are all proud of it.

"The names suggested for the two factions, the 'Get-It-Ins' and the 'Get-It-Outs,' have stuck ever since, and the good-natured rivalry extends far beyond the baseball diamond. It is the ambition of every 'Get-It-In' man to pile up so many orders that the 'Get-It-Outs' will yell for mercy. Every 'Get-It-Out' man is equally determined that no white collared 'Get-It-In' guy is going to snow him under. As a result, both sides are so blamed busy looking to their laurels that they haven't any time to stop and chew the rag.

"As for myself, I usually stand back on the side lines and watch the fireworks. Once in a while I put in a word or two, just to keep up the interest. For instance, one day last year I got an idea that it would be a good stunt to organize a bowling league, so I approached Joe Rand, one of our pressmen, who is a sizzling hot bowling enthusiast. 'Joe,' I said, 'I'll bet you \$5 the "Get-It-Ins" can beat you fellows at bowling. There are some boys up front there who sure can sling a naughty ball.'

"'I'll take you up,' says Joe, quick as a flash. 'When and where do we start?' And that was the beginning of a bowling championship series that kept the interest running high all winter."

"What features do you have to promote good fellowship, aside from athletics?" I asked.

"Well, we don't have any formal meetings or any set time for getting together. I don't take much stock

in this idea of cultivating good fellowship by the calendar and the clock. But once in a while, whenever the notion strikes us, we do get together and talk things over. Now and then I give a little dinner for the bunch — and that means *everybody* in the place, understand. There is no speechmaking, and no flowery tributes — just an open forum where everybody can bring questions, opinions and complaints, if they have any.

"You'd be astonished at the store of worth-while suggestions that come from these gatherings — and all of the good ideas don't come from the white-collar men up front, either. Not by a long shot!

"I remember in particular one occasion when we had just turned out a fine, board-bound book for a piano company. We were all so proud of the job that we made an overrun of a few hundred copies to send out to prospective customers as an example of our work. I wanted a bang-up letter to go with the book, and gave out word that suggestions would be warmly welcomed.

"We all got together one evening to talk the thing over. Several of the boys had some ideas scribbled down on paper. But the chap who knocked us all off the Christmas tree was a youngster just out of school who had just started work in the mechanical department. That boy had a letter that was a real wow! Written from just the right angle, too. I had written a few paragraphs myself, but when his copy was read I gently eased my stuff over into the wastebasket. Most of the other fellows did the same. Then we all congratulated the kid. Of course, the 'Get-It-Outs' raised a great howl when I transferred the boy up front to the service department, but I just had to do it. He was too good to lose. Today he is by far the best copy man in town, and the chances are I would never have discovered him if it hadn't been for our plan of going out into the highways and byways in search of suggestions that would help us."

My friend the printer paused and flicked the ashes from his cigar. "I reckon that's about all there is to tell," he remarked presently. "You see, we just seemed to get started right — then kept straight ahead on the main track. And each year we find ourselves a little bit farther ahead."

SUCCESSFULLY to accomplish any task it is necessary not only that you should give it the best there is in you, but that you should obtain for it the best there is in those under your guidance.

GEORGE W. GOETHALS



"FAIRY JADE"

Reproduced from a water-color sketch by Wylong Fong, a young Chinese artist of Portland, Oregon, who is gaining considerable recognition. The title, "Fairy Jade," is a literal translation of the name of the Chinese girl who posed for the picture. Shown here through the courtesy of the West Coast Engraving Company, Portland, Oregon, by whom the plates were made. Presswork by The Henry O. Shepard Company, Chicago.

Collectanea Typographica

By HENRY LEWIS BULLEN

In the Library

This is the Temple sacred to man's Endeavor upward. Endeavor more to be lauded than Achievement! Oh, the innumerable throng of Fact and Idea garnered through the Ages, of which here we have the altar and the incense. Oh, the Legacies of the Ages here enshrined! Enter reverently and humbly, for if you would grow and help the world to grow, here is Inspiration and here are the Stepping Stones. Work here and the voices of the ages will answer, if you will it to be so. From the peak of your achievement and your knowledge of what has passed, divine how much remains to be done and to be discovered before, Ages hence, Peace and Justice shall prevail among men. Among holy things this is the Holy of Holies. Here is the Shekinah. Then, day by day strive to make your Utopias become Realities. Add your spirit to the myriad of fine spirits hovering about you in this Temple.

* * * *

AMONG the antiquities found in Egypt are the ruins of a library, with the inscription over the door, "Medicines for the Soul." Mentally and spiritually the finer spirits of ancient times were as fine as the finer spirits of our time.

* * * *

Books Enshrined in Temples

IN all ages and in all countries books have been treasured and honored and housed in magnificent buildings. These shrines are the answer to the shallow minds which affect to belittle the power of books.

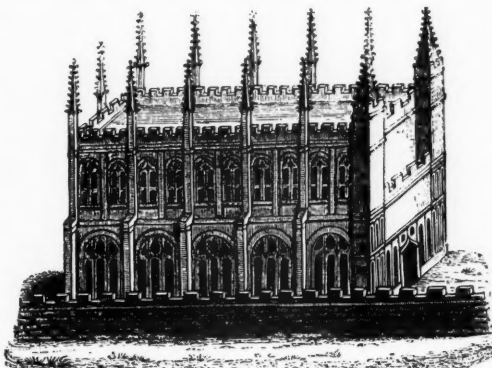
In our own country is there a building more beautiful and imposing than the Congressional Library? In Boston, Cambridge, Worcester and New York the library buildings are of the first importance. While on a tour of New England last year *Collectanea* was impressed more than with any other thing by the classic beauty of several libraries in villages and small towns of seemingly little importance, each a memorial to or a gift from a man or woman born in the place, but greatly prospering somewhere else. The same good will and apprecia-

tion of the value of books are found expressed in beautiful buildings in other States. No gift to a community can be more useful or more inspiring. If young men and women aspire to become great and good citizens these shrines will confirm their ambitions and will aid them to achieve them more than any other means.

* * * *

The Bodleian Library and Its Founder

THE first recorded library in Oxford University consisted of several copies of the Bible given by Roger de Insula, who died about 1230. These were, of course, in manuscript, and were kept in chests or chained to desks in the chancel of one of the churches. In 1345 that celebrated lover of books, Richard de Bury, bishop of Durham, left all his books for the use of the students at Oxford—books in number "more than all the bishops in England had then in their custody," and yet probably not more than a hundred, if as many. In 1409 the Cobham Library was built. This was occupied until 1480, when the books accumulated at and previous to that time were installed in Duke Humphrey's Library, a picture of which we show. This building was completed in 1480, and is incorporated with the present library building. After many vicissitudes, generally for the worse, Sir



Duke Humphrey's Library, as it appeared in 1566, the first library building of Oxford University. This ancient building was merged into the great building of the Bodleian Library when it was erected between 1602 and 1612. Humphrey, Duke of Gloucester, provided the principal part of the funds for the library pictured above, which was erected about 1428, the second story being added in 1445.

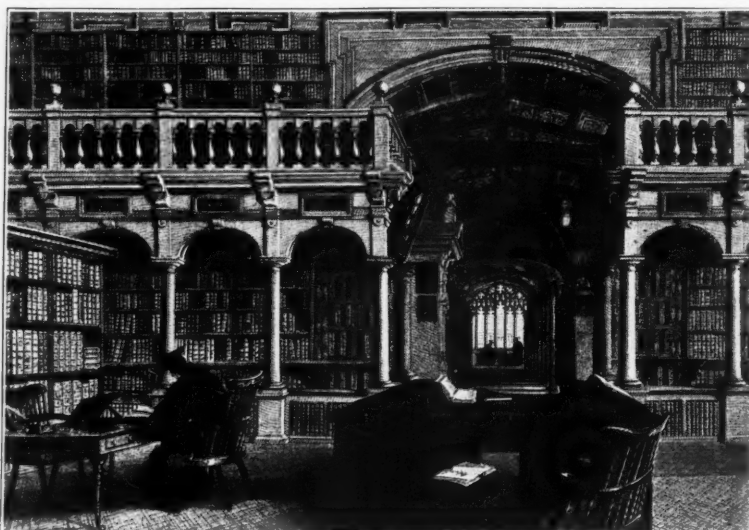


Sir Thomas Bodley.

Founder and first chief librarian of the Bodleian Library of Oxford University. See accompanying text for his history.

Thomas Bodley volunteered his wealth and his services as librarian, and perfected a plan by which the library at Oxford has become second in importance in England to that of the British Museum, and began the erection of the building which was named in his honor, the Bodleian Library.

Bodley was born in 1544. In 1566 he earned the degree of Master of Arts in Oxford University. He became an ambassador of Queen Elizabeth on several missions to foreign countries. In 1597, being then fifty-three years of age, he retired from public employment to devote himself to restoring the library at Oxford, and thus became in fact the founder of the great library which is his monument. To this end he gave all his time and at the outset presented his large collection of books, valued at £10,000. He projected the present building, the foundation stone of which was laid on July 15, 1610, contributing largely to the cost and persuading others to contribute. Bodley died in 1612 and is buried in Merton College. An annual speech in



A view of part of the interior of the Bodleian Library of Oxford University, the second in extent and importance in England. See accompanying text for its history.

praise of Sir Thomas Bodley was founded in 1681. The speaker is nominated by the dean of Christ Church. These speeches, I believe, continue to be delivered on Visitation Day, November 8. Bodley did for Oxford what the printer Isaiah Thomas did for Worcester in Massachusetts, where he founded the magnificent library of the American Antiquarian Society, and gave to it its first home. * * * *

In the Library

I NO sooner," said Heinsius, "come into the library, but I bolt the door to me, excluding lust, avarice and all such vices, whose nurse is Idleness, the mother of Ignorance and Melancholy herself; and in the very lap of eternity, amongst so many divine souls, I take my seat, with so lofty a spirit and sweet content, that I pity all our great ones and rich men that know not this happiness."—Quoted from Burton's *Anatomy of Melancholy*. * * * *

The Great Ptolemaic Library of Alexandria

FORTY-EIGHT years before the Christian era Julius Caesar invaded Egypt and in the siege of Alexandria, then the world's center of learning, one part of the magnificent library which had been founded by Ptolemy B. C. 304, and steadily enlarged, was destroyed by fire. The part destroyed, called the Bruchion Library, contained four hundred volumes made with pens on papyrus or vellum. In that part of Alexandria which escaped the flames was another part of Ptolemy's Library, called the Serapeion. It contained in B. C. 48 three hundred thousand books, to which were added a few years later the two

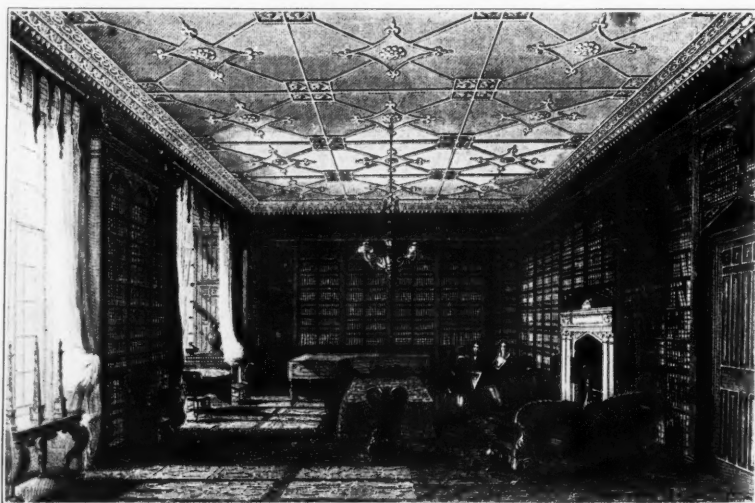
hundred thousand volumes which had constituted the library at Pergamus, captured by Marc Anthony, and presented by him to Cleopatra, queen of Egypt. The ultimate fate of this great consolidated library is unknown. The popular belief, which persists so frequently in our literature, that the Alexandrian Library was destroyed by the Arabian followers of Mahommed is unsupported by any proof. The story originated many centuries after the event, in the age of credulity not yet completely at an end, when any slander was considered justified that was anti-Mahommedan. The Arabs and Moors of the sixth and seventh centuries were actually the preservers of the classic literature, which had then disappeared among the Christian nations of Europe.

The destruction of this, the greatest library of ancient times, was more probably due to the same anti-pagan fanaticism that destroyed all the secular libraries in Europe in those centuries. The story of Caliph Omar's order for the destruction of this library is also an interesting fiction. Omar is alleged to have said: "If these Greek writings agree with the doctrines of the sacred Koran, they are useless: if they are contrary to them, they are impious and should be destroyed." A pretty story, but not true. * * * *

A LEARNED Frenchman of high position visited the great library of the royal palace in Madrid. On conversing with the librarian he found him to be a very ignorant man. The king asked his visitor what he thought of the library. "I recommend to your majesty to make the librarian the administrator of your finances." "Why so?" asked the king. "Because he does not make use of the treasure entrusted to him." * * * *

The Mind's Lawful Superiority

THE pride or the pleasure in making Collections, if it be restrained by prudence and morality, produces a pleasing remission after more laborious studies and furnishes an amusement for that part of life—the greater part of many lives—which would otherwise be lost in idleness or vice. It produces a useful traffic between the industry of indigence and the curiosity of wealth. It brings many things to notice that would be neglected, and by fixing the thoughts upon intellectual pleasures, resists the natural encroachments of materialism, and maintains the mind in her lawful superiority.—Dr. Johnson.



The Library of Eshton Hall, one of the great private libraries of England. Many men of great means and high titles have achieved their only permanent fame through the libraries they had formed. No other possession commands the world's respect, untinged with envy, as that of a great library.



PROOFROOM

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A happyfying letter is this, which comes from M. W. Haynes, assistant director, United Typothetae of America, and which no false modesty prevents us from displaying in public: "With much interest and approval I have read your articles concerning the 'American Language.' The interest which your discussion has aroused in my mind caused me to give special attention to a section found in a law book which I have copied and enclose herewith. Here is another example of the notion that some people have that anything and everything can be accomplished by legislative enactment. I want to express my appreciation of the very valuable contributions you are offering, and of the many useful hints we are obtaining therefrom."

The enclosure referred to is Senate Bill No. 15, approved June 19, 1923: "An Act establishing the American Language as the official language of the State of Illinois." It reads, in part, as follows: "Whereas, since the creation of our American Republic there have been certain Tory elements in our country who have never become reconciled to our republican institutions and have ever clung to the tradition of king and empire, . . . Therefore, be it enacted by the People of the State of Illinois, represented in the General Assembly: The official language of the State of Illinois shall be known hereafter as the 'American' language."

Next, the Massachusetts language for the people of Massachusetts, the Nebraskan language for the people of Nebraska—forty-eight languages for the people of forty-eight States? Forty-eight swats at the friends of "king and empire"?

A friend sends a quotation from "a nicely printed house-organ," and asks: "Can the singular verb be used, correctly, after the 'which' with two antecedents?" The quoted sentence is: "The two-cent stamp has acquired a dignity and importance which commends it to the closer attention of its recipient."

The plural verb is wrong, grammatically. To be perfectly correct, unassailable, and satisfying to the purist, the sentence should read: "Has acquired a dignity and an importance which commend it." Omission of the second article ("an" before "importance") is the obstacle on which the verb stubs its toe. The effect of the omission is to suggest a hyphenated subject, "a dignity-and-importance," with singular implication.

E. J. Thompson, proofreader for The Sun Printing Company, Pittsfield, Massachusetts, clips a paragraph in which we averred that we are not "ruled by highbrow ambitions nor driven by the ecstasy of polemic"—"rings" the word "polemic" in challenging red, and notes: "We trust this is a mistake of the proofreader."

It is nothing of the sort! (And if it were, we should never be found passing the buck; we are good sports, and adopt the proofreader's errors as our own—you know, they so easily might have been!) It is our own word, and we stand by it. No doubt the objection is that the singular form is improper.

It is old fashioned, certainly, but we are, personally, rather fond of words that the dictionary brands "obs." And we find that our old office Webster gives: "Polemic, n., 2—A polemic argument or controversy."

Not long ago, being challenged on our use of "precious" in the sense of "particular, fastidious, overnice," a use which Webster recognizes, but with the note "obs.," we yielded, used another word instead of the Chaucerian one—and have never ceased to regret the soft surrender.

We must admit that Mr. Thompson is quite right in suggesting that "polemics" is the commoner and perhaps the better form; but we deny that we were in error in using the singular spelling.

This letter from O. J. Mitchell of Los Angeles is referred to our readers for discussion:

In an article in the *National Geographic Magazine* for May, 1923, under the title of "At the Tomb of Tutankhamen," by Maynard Owen Williams, I discovered an oddity in punctuation, the quotation of which here may be of general interest to readers of THE INLAND PRINTER.

Mr. Williams, in telling of a visit he made to Amenophis II's resting-place (Amenophis ruled about seventy years before old King Tut began his seven years' reign), writes:

In a side-chamber are three mummies, hollow-bodied and gruesome, like propaganda pictures for famine relief. Perhaps that is what Tutankhamen has ahead of him. How many "It's awful interesting's" will be pronounced over his body!

The oddity, or rarity, rather, in punctuation to which special attention is directed is embodied in the phrase "It's awful interesting's." I have never seen such a use of double-quotes in any one of a hundred books on punctuation, nor in any of the standard American magazines commonly accepted as guides for correct pointing in typography. Had I been setting up the sentence, I believe I should have double-hyphenated the phrase thus, "It's-awful-interestings" (with the "s" inside the quotes, not outside). I should, however, enjoy an expression of opinion of any of the readers of THE INLAND PRINTER on this point, agreeably and consistently with the limitations of space.

Such awkwardness as the pluralization of quoted phrases can always be avoided by recasting the sentences in which they occur, and such recasting is part of the art of writing for the press. Mr. Mitchell will please credit us with utmost good nature and entire freedom from the impulse of picky criticism when we note that his own writing of his own address, "229, North Grand Avenue," seems to us mildly reprehensible—not because it follows British usage, but because the point after the numeral serves no useful purpose. And when we add that in this writer's opinion the apostrophe in "seven years' reign" is superfluous, our correspondent will again please attribute to us no motive less complimentary to him than readiness to share in his own praiseworthy zeal for effective print.

Not long ago we answered (rather timidly, we fear!) a query about "broadcasted." In recent reading we have come upon two examples that may be useful to our friends discussing

the conjugation of irregular verbs when incorporated in a compound which tends back to the regular forms in preterite and past participle. In "Changeling," by Donn Byrne, is this, in a story of a prize-fight: "They hooked and uppercutted." And in "The Thing at Their Heels," by Harrington Hext: "None gainsayed his convictions."

We present the quotations, and discreetly leave the comment to our readers.

Although my job (that miserable editorial "we" simply won't do here) is that of chief editorial writer for a New England newspaper, I manage to do a few things on the side, such as writing a department for *St. Nicholas*, running this department for THE INLAND PRINTER, doing book reviews and reporting one or two shows each week. In the last named capacity, I recently reported a week of Robert Mantell's Shakespearian repertory.

In my notice of "Hamlet," being on the subject of Mr. Mantell's readings, I referred to his rendition of the Melancholy Dane's remark to Polonius, "I would you were so honest

a man" (as a fishmonger), and wondered if it would not be more effective to say "I would you *were* so honest a man." As the paper I serve uses no italics, I tried to have the shift of emphasis indicated by marking "honest" in the first appearance of the sentence, and "were" in the second, for capitals.

The compositor ignored the marks, the proofreader failed to "make the readin' like the writin'," and the sentence went in each time without indication of the desired emphasis. The point was killed — and that proofreader ought to be (unless he has a young family dependent on his weekly pay).

And still there are no replies to our request for lists of best books for the proofroom! If we begin with the suggestion that every proofroom, however unpretentious, should have a dictionary, a Bible (with Concordance) and a World Almanac, would some of our friendly readers be moved to offer additional suggestions? We are (almost) embarrassed by the responsiveness of the audience! Won't some of you stop trying to give the rest of you a chance, and break the silence?

Artificial Respiration Won't Help the Language!

BY EDWARD N. TEALL



THE various projects for purifying and standardizing the English language have at least this amount of good in them, that they demonstrate the existence of active concern for the future of our speech. The activity of a propagandistic enterprise does not always prove its virtue, nor can even intrinsic merit guarantee its success. The South fought for the right of secession, and failed. The Christian religion has not conquered the world with love.

The New York *Times* gave prominent display, on its editorial page, to a series of articles by Dr. Robert Donald, former editor of the London *Daily Chronicle*, under the headline: "Why Not an Institute of English?" Dr. Donald's best remark came at the very beginning of his long exposition and appeal: "The English tongue, the finest medium of human expression, is in danger of getting out of hand. Separatist tendencies are at work which, unless countered by unifying influences, may split up the noble English speech into several distinct corrupted dialects." Definite and direct as the flight and impact of a well aimed rifle bullet.

Equally definite is Dr. Donald's suggestion for remedy of the evil conditions he thinks he sees prevailing: an Institute of English, "representative and authoritative," whose duty it would be "to guide the course of a world language, keeping it unified, yet varied and strengthened by its diversity of dialects, free from impurities yet enriched by new contributions." It would "guard the language from dry rot and decay, stabilizing and stereotyping formulas."

Take a long breath, and another dash: "It must seek to make English — both verbal and oral — more logical, consistent, more uniform in structure, simpler in grammar, syntax and orthography, and capable of still greater beauty, force and eloquence." Universities in every English-speaking community should "lead the way with a sustaining hand." Other institutions concerned in the common welfare of the lands where English is spoken should help, and "governments of all English-speaking States should make grants."

Now, suppose the "driving force behind the movement, inspired by noble ideals," to have approached the possessors and controllers of those very material powers upon which ideals depend for execution in this world, and to have prevailed upon them to provide the "sustaining subsidies or gen-

erous benefactions" without which Dr. Donald's dream can not become a reality. Funds are in hand. The institute is set up. Salaries are assured for the "inner cabinet composed of experts who would devote all their time and energies" to the carrying out of policies to be laid down by a "council of delegates chosen by a parliament of professors and authors elected by universities and learned institutions." Walt Mason and Ole Irv Cobb, representing the plain folks, are ready to foregather with Dr. Eliot and (inevitably) the Reverend Dr. Henry van Dyke in behalf of the intellectuals, and Scott Fitzgerald and Floyd Dell for the Intelligentsia, to settle upon a platform and program for America's guidance in the parliament. Canada, Ireland, Scotland and Wales, South Africa, Australia and New Zealand have picked their delegations, to work in with Mr. Wells and Thomas Burke, for England — Mr. Burke being present in behalf of Lime'us, where they speaks a Henglish as is Henglish. Let's go!

The Inner Cabinet arranges a swap, English folk to drop "cinema" for "movies," and the Yanks to give up "airplane" in favor of "aeroplane." Whether to legislate "telegramme" to match "programme," or "program" to match "telegram," and to require all men to spell "toilet" or "toilette," will be simple in comparison with preventing Americans from "criticizing" the English preference for "criticise," and the Britons from defending the "honour" of the language when Americans stand up for its "honor." An institute of "representative and authoritative" membership could indeed do much to set rules for usage in such matters as spelling "theater" or "theatre." It could establish an official preference — not for the subjugation of free souls everywhere who insist on their right to spell and pronounce as they please or as their fathers did, but as a standard for those who prefer law and order in speech, oral or written.

But the question of spelling reform would come up. The old battle would be waged: convenience against scholarship, phonetics against etymology. The history of the language is preserved in many of its spellings. Is the record sacred, or should it be sacrificed for the sake of simplicity? A university press once made a book of papers by seven professors, each dealing with his own specialty in world affairs. One author insisted his paper would be unavailable unless the spelling "Rumania" appeared in it, and another announced that his article would be withdrawn if he could not spell

"Roumania," to save the indication that the name of Rome was involved. Such dissensions will arise in our institute. If the savants can overmount the obstacles and fix upon a ruling, will the rank and file accept it? How far can the authority of our representative and authoritative men be expected to go?

And then at an early stage in these interesting proceedings, the rulings of our Simplified Spelling Board will come up for discussion. Is "thru" to be enacted? And "thot" for "thought"? The newspaper of Chautauqua Institution uses those spellings; sometimes its references to the beauties of thought look like Irish dialect. And if "thru" and "thot" gained endorsement by the institute, why not "alrite" and "tonite"—or perhaps "2nite," which we have seen in amusement advertisements? The trouble is that when you let down one bar your gate is no longer horse-high, even though it be bull-strong and hog-tight. The processes of artificial regulation, once begun, lead to hopeless confusion. They depend upon a consistency which does not exist.

Change "discussed" to "discust," and nothing serious has happened. But there is the old word "buss," for "kiss." An editorial writer of the New York *Sun* of poignant memory once asked the simplified spellers what they thought of this sentence: "He bust her on the mouth." Exaggerated; straining for effect? "Mussed" would become "must," and "guessed" "guest." "Passed," preterite, and "past," adjectival participle, would be indistinguishable in type. Such anticipations as these can be multiplied almost without limit. There is nothing new in them. There is no reason to abandon hope of improvement because improvement has been so slow. The difficulty of a task has never yet deterred the English-speaking peoples from undertaking it if the prospect of gain from success in it has been clear. But there are other objections, of a less superable character. Letters to the *Times* commenting on Dr. Donald's articles embody some of them.

One correspondent quotes a sentence from Dr. Donald: "The French Academy is one of the few French institutions which has survived revolutions and dynastic changes." He says some of his friends to whom he has spoken about it defend the sentence. But of course "it is to the French institutions and not to the French Academy that the verb applies." The fact that a similar construction appears in Boswell's "Johnson" and in other "standard" writings only proves that the human liability to error is present even in the most careful of us and scores in our unguarded moments. The same correspondent would look to the institute to correct such pronunciations as "endoor," "reckerd" for "record," "kewpon." But no written authority ever encouraged such mispronunciation, and dozens of writers have striven to correct it. Is no check given to the institute idea by such experience? The *Times* says, editorially: "It is conceded that the English-speaking peoples would not be tolerant of an official management of their speech, such as the French Academy exercises, but they would be responsive to the advice of a representative body that spoke with authority." But would they? Have they not been advised, authoritatively enough, and times enough (so to speak), on the use of "who" and "whom"?

Dagmar Perkins, president of the National Association for American Speech, says, in comment on the Donald articles: "Would it not be better to strengthen the bond" between England and America in other ways than "to risk undue restriction by setting up a single, universal, arbitrary standard for the English-speaking nations?" And there are still some sturdy Yanks who would rather be ungrammatical and free—at least in common speech—than verbally unblemished under dictation from "representative and authoritative" men, "no better than themselves," as they would be apt to say.

Professor William Lyon Phelps of Yale takes a hand in the discussion. He says English is not "the finest medium of

human expression." Personally, he prefers Polish and Russian; the water is getting deep! As to the difficulties of English, he says they don't exist. For one thing, we have no grammatical genders. In learning German, "the gender of a word always demands a dead lift of the memory—knife, fork and spoon being respectively neuter, feminine and masculine." Professor Phelps says he spells "tyre," "kerb," "cheque" and "storey" English fashion, because so spelled "they have their special significance." (He does not tell us what that special significance is.) But he does not spell "gaol" or "waggon." He does not tell us why.

Still another correspondent asks: "What would an Institute of English have done to Chaucer or King James's translators, or Defoe, or Ben Franklin, or Huxley, or Stevenson?" And again: "Would it have prevented or exterminated the stylists who now tire us (or devastate us, as they would say)?" And he settles the whole matter with what seems to us admirable brevity and pungency when he remarks: "Our language is pestered by plain, ordinary ignorance. When to that ignorance are joined conceit, affectation and self-consciousness, the mixture becomes unpleasant. Celluloid intellectuals seek distinction by using words in queer ways. Stylists who could not parse a sentence to save their necks get into muddles with their cases. Their sloppiness has such vogue in novels and essays and in 'journals of opinion' that people of taste and cultivation get infected."

The language does need care and protection. It is not an artificial creation, and it can not be artificially remade with any profit. Rules of grammar have no force of law; except in the grammar school! Usage is mighty, and prevails. Change from one established usage to another is not necessarily decadence. But it is true that educated people are paying less attention and less respect to the established forms of good speech. These are restless days, and haste and waste are characteristic of us who live in them. We want license instead of liberty, for true liberty implies responsibility.

A sense of responsibility is the condition precedent to restoration of respect for the language. It is one means, and, if not the only means, certainly one of the best and most practicable, to reform. An Institute of English would be more or less a plaything of the intellectuals. Interest in better use of language, and the sense of responsibility for its maintenance as a factor in harmonious relations among men, can be cultivated through existing agencies. Better teaching of grammar in the public schools is the first and most important step.

Instead of soft methods, use the old, hard discipline. Let the boys and girls learn the rules of grammar and rhetoric. Let them parse, and parse, and parse. Let them analyze sentences, and diagram them. Let them drill, as soldiers do; drill until the "sense of language" is strong in them, and "lay" and "lie" are easy and automatic.

The language exists for us, not we for the language. To declare ourselves free from its rules, however, is to confess ourselves slaves to sloth. True mastery begins with surrender—surrender to nature, which has fixed the price of success. An Institute of English telling us with authority what we shall and shall not do with our own language would do for the language what artificial respiration does for a man half drowned or with his wind knocked out. It would help temporarily; but there would be no real recovery until the natural processes were able to resume. And, to borrow a famous saying from our political history, "The way to resume is to resume."

Let us go back to the days when our elementary schools got their name, "grammar" schools.

MANY an idea has been lost to the world because its owner lacked the means of expression. Printing is a powerful agent for the proper expression of the idea.—*The Hell Box*.

Charlotte Guillard, Printer of the Renaissance

BY BEATRICE LAMBERTON BECKER

Librarian at the Typographic Library and Museum, Jersey City, New Jersey



LOUIS LIPPOMANI, Bishop of Verona, was a busy man. Nevertheless, although he lived in the middle of that most turbulent of centuries, the sixteenth, he had found time to write books and he had learned to appreciate fine printing. Accordingly when in 1546 his scholarly Latin commentaries on the book of Genesis issued from a Parisian press in tomes that not only were beautiful but proved to be incredibly free from errors, the bishop congratulated himself and determined that this printer and no other should publish his forthcoming commentaries on Exodus. A printing house that renders such service is never lacking work; and perhaps Lippomani had heard that this establishment was even now at work on a colossal Greek dictionary. At any rate, the possibility of delay and postponement so irked the august commentator that in 1549 he left the Council of Trent, in the Tyrol, and set out with his retinue on the difficult journey to Paris, knowing, in his Renaissance way, that influence is best exerted at first hand. He was going to make sure of that printer.

The Paris he came to was in structure a medieval town, but it was seething with modern ideas—with the art and politics of Italy and with the bold religious doctrines of Germany. Through it all, craftsmen were laboring to express these ideas in stone or glass or type. Printing, no longer a furtive mystery, had come into its golden age; printers such as Robert Estienne and Vascosan were turning out their unsurpassed editions; Garamond had designed his famous types; and a whole school of skilled wood-cutters kept alive the style of Geoffroy Tory in book decoration. The printing quarter was, naturally enough, in the University of Paris; and in the long narrow street that skirts the College of the Sorbonne—the Rue Saint-Jacques—swung the painted signboards of most of the printer-publishers. The oldest sign on the street was the "Golden Sun," which had adorned the shop of Ulrich Gering, the first to introduce printing into France. Gering's successors had used the device ever since; and it was to this ancient establishment that the bishop came, manuscript in hand.

The owner of the "Golden Sun," who had worked as a printer for half a century, greeted the bishop with some trepidation. Charlotte Guillard had made a specialty of sacred literature; it is said that she had twice printed the works of all the Fathers of the Church; but at the moment she was in the midst of a work on which she had staked not only her personal fortune but a large amount loaned by a friend. Moreover, the professors of the university were awaiting this book with great impatience. The interruption promised to be an awkward one. Her client's august position and his gratifying compliments on her work only added to her embarrassment as she advised him to try some other printer. But the bishop was not to be waved off in this way. Wires were pulled; influence was exerted; and before he left Paris he had the satisfaction of knowing that the commentaries

on Exodus would appear in a companion volume from the same press, and that they would receive the same careful attention that was given to his former work.

The woman whose ability was thus honored started her professional career while she was the wife of Berthold Rembolt, a man much older than she was. Rembolt was a partner of Ulrich Gering's, and thus one of the pioneer typographers of Paris. When this partnership was broken off Rembolt established his own press in the Rue Saint-Jacques in 1507, at the sign of the "Cock and Magpie"; but when Gering died in 1511, Rembolt adopted his sign, the "Golden Sun" ("Soleil d'Or"). Charlotte, who was married about 1502, must have acquired her knowledge of printing soon after that time, for when Rembolt died in 1518 she continued the business and produced several worthy volumes, notably a book of Decretals, printed in black and red, which bears witness of the accuracy that was to distinguish her work, in the verse it contains:

*Imprimuntur mirifice,
Et optima cum papyro:
Corriguntur fidelissime,
In Solis aurei signo*

—which may be rendered:

*Printed in wonderful fashion,
On paper that's second to none:
Corrected with faithful precision,
At the Sign of the Golden Sun.*

But the owner of such a historic establishment could not long remain a widow in those days of judicious alliances. In 1520 she was married to Claude Chevallon, who added the "Sun" to his printer's mark of two horses (cheval-long) and printed and published with great success for nearly twenty years. We know that his wife assumed her full share of the business; but even if she had not told us so, it would be hard to believe that Charlotte Guillard could have abandoned the profession. Her experience and learning (at a time when women were not expected to read or write) rendered her valuable; and her evident enthusiasm for hard work kept her busy.

Chevallon was a scholar-printer of considerable renown. Just when he died is uncertain. In the foreword to the first French edition of Erasmus's "Apotheisms" we see that a six-year copyright privilege was granted the translator in 1538, the work to be given to "any printer that seems good to him"; and "the said Macault has given the commission to the widow of the late Claude chevallon." We can place the beginning of Charlotte Guillard's second widowhood as before 1540; and we know that she resumed her directorship. The printer's mark which she had cut at this time is modeled after Rembolt's: two lions supporting a shield, over which a human head surrounded by rays represents the sun. The cutting is in the manner of Geoffroy Tory, and the initials "C. G." are on the shield.

The book on which Charlotte Guillard had so gallantly gambled on she resumed with some misgivings after the bishop's



Mark used by Charlotte Guillard in 1550, signed with the "Lorraine Cross" of Tory's Work Shop. Reproduction is in the same size as original.

commentaries were out of the way. It was a monumental and much-needed Greek lexicon compiled by the famous scholar Jacobus Tusanus (Jacob Toussain) before his death in 1547. In her "Address to the Reader" of this book, dated September 28, 1552, she tells in fluent Latin the story of her efforts:

First I would like you to know that five years ago Jacobus Bogardus, the printer, undertook this work under the editorship of Jacobus Tusanus, royal professor of Greek literature, then living. Within a few days' time the writer himself died; at that time



Charlotte Guillard's larger mark, used in 1556. The original measures $4\frac{3}{4}$ by $3\frac{1}{2}$ inches.

Bogardus had already begun the printing and had finished the first and hardest part of the collating and definitions of words. . . . But while this part, already prepared and sent to press by the author, was being emended and purged of those mistakes which always creep in during the operation of printing, Bogardus was preparing the remainder — much the larger part and very difficult — along the same lines as the author had planned. In truth, one misfortune trod on another's heels. For almost in the same day Bogardus himself and his most excellent wife and their dear son were carried off by death.

Considering the frequency of epidemics in that ancient town, there is nothing surprising in this wiping-out of a family. Charlotte continues:

Then the book, orphaned as it were from such an illustrious father and now deprived of its kind tutor Bogardus, began to seem doomed. Greatly as I deplored the unhappy fate of so many people, dying almost at one moment (for Bogardus was my sister's son, and had long been very dear to me); nevertheless it was not my kinsman's death I mourned so much as that of an immortal scholar [that is, Tusanus] who deserved to be remembered by all. In fact, I considered that his most learned lucubrations not only deserved that I should put all the money I had into printing them, but that I should borrow from my friends. So first of all Gulielmus Merlinus came to the rescue, and earned the thanks of literary men by promising liberal aid toward the work.

So then we started work with all speed; but two important things delayed us. First of all, we could find no one who was willing to edit the book, still less to undertake the definitions of words. Then again, the types which have been used so far in the printing were so hard to read, by reason of their age and worn condition, that far from being legible to anyone, they would have deceived the sharp eyes of a Lynx.

This was, indeed, a double problem: the book, to come up to the high standard of the "Golden Sun," would have to be reset from the beginning; and some scholar would have to be found to complete Tusanus's work. By a stroke of good fortune there appeared a young man of great learning, one Federic Morel, who had studied under the lexicographer and was eager to pay this practical tribute to his former master's memory. Beside his knowledge of the classical languages, which had already gained him a reputation among scholars, Morel had a strong interest in typographic affairs, so that he not only corrected the Latin, Greek and Hebrew texts that Charlotte Guillard published, but also gained a great deal of practical information from his employer, with whom he stayed until her death. Just now, with this pearl of proofreaders engaged, Charlotte again saw hope for the lexicon, and, urged on by the impatient professors of the university, had started in earnest — "but," she says:

. . . there was another thing: we were halted for this reason. When the present work [the lexicon] was resumed and almost all laid out, a certain bishop came to us, and insisted that

A LA TRESHAVLTE

TRESILLVSTRE ET TRESACREE
maiesté du tresuertueulx & treschrestien Roy Francoys premier plusque de
nom, Anthoine Macault son tres humble subiect secretaire & val
let de chambre ordinaire,
heureuse prosperité,
glorieuse victoire, & perpetuel re-
pos.



L n'est homme
vivant (Sacree
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que la recommandation mesmes & la memoire
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a iij fin'ya

Dedication of Macault's Translation of Erasmus's "Apothegms."
Printed by Charlotte Guillard, 1540. Reproduced in exact size of original.

we should put aside all our business for a while and publish the book which he had in his hands. Our Federic [Morel] whom we had made responsible for editing and correcting the work, was occupied on this new task for almost a whole year. When it was finished we retraced our steps in the greatest haste to the work we had started before. And now at last we are offering it to you, complete and finished.

So if you come across that bishop's book (a very learned commentary on Exodus), or this present volume . . . you will know, at least, that the reasons for our delay were just as I have set them forth. Nor do I doubt that as just and fair men you will consult these books, not only for the sake of the author himself

but for my sake also, who have been carrying on the duties of a printer for you for the last fifty years, continuously; which is to say, I am rolling up a great weight of expenses and troubles. Farewell.

The rather gloomy remark at the end does not wholly state the case of the brave old woman, for she kept right on printing and publishing theological tomes which must have had a ready sale, owing to their reputation for accuracy and legibility, to say nothing of the fact that theology itself was very literally a matter of life and death during the Reformation, and hence had a wide market. Her income from these books seems to have been ample, for in 1549 she deeded a quarter of all her possessions to the printer Sebastien Nivelle, who was betrothed to her niece, and promised him three hundred *livres tournois* on his wedding day, "in consideration of the love I bear him." In 1553 she gave two hundred *ecus d'or* (approximately \$400 in gold, but worth of course far more in buying power) to another niece. Later she entered into partnership with Guillaume Desbois. In 1557 she died, and her fortune was divided among many heirs, two of whom bought the establishment, which flourished for a century longer. Federic Morel, who had allied himself to a famous printing family by marrying the daughter of Vascosan, set up his own establishment; he was appointed as Royal Printer in 1571 and in 1583 he managed to have that lucrative position transferred to his son, Federic second.

Very few lives are more enviable than Charlotte Guillard's. Born at the most momentous time in human history, when colossal changes were affecting every branch of human thought, she devoted her life to the greatest of all crafts and lived to see that craft honored as it has never been since. Her associates were artists and scholars; her bookstore was frequented by the learned. Printing historians have called her "femina illustrissima," and a hundred years after her death Chevallier applied to her the scriptural words: "She eateth not the bread of idleness." In the enlightened present the fact that a woman of seventy was carrying on so important an enterprise under her maiden name (such was the radical custom of the time!) would probably excite editorial comment. In those matter-of-fact days, however, it was honor enough for any one, man or woman, that a craftsman had not been unworthy of the craft, and that at this printer's death the luster of the Golden Sun was undimmed.

LEARNING FROM NEW CUSTOMERS HOW TO GET MORE BUSINESS

BY FRANK H. WILLIAMS



VERY now and then new customers come to the print shop of their own volition. What makes them come? Is it the firm's advertising that has brought them? Have they come on the recommendations of friends of theirs who have been patrons? These are important questions for the printer to consider, for from the answers he can get information which will be of immense help in promotional work to bring still more new customers. New customers, it should be remembered, are the most important ones. It is the new ones that make the shop grow, it is they who keep the shop's business steady by taking the places of former regular customers, and it is the new customers that keep the shop from falling into a rut.

In view of all this, then, it is important for the printer to consider carefully the new customers who come to his shop of their own accord and to learn from them the answers to the questions given. One middle western printer who asked these questions of his new patrons made some interesting and surprising discoveries: (1) Seventy-five per cent of all the new

patrons coming to the print shop of their own volition picked it out because they had heard it praised by regular patrons.

(2) Fifteen per cent were led there by the advertising matter issued—blotters placed on the counters of the town's financial institutions, folders sent around to local business houses from time to time, advertisements in the newspapers, and monthly calendars distributed in the business section. (3) Ten per cent were unable to tell just why they had picked out that particular shop, but admitted it was because they had gained a favorable impression through hearing their friends talk about it, through seeing some of its work or in some other way.

The percentages discovered by this printer would probably hold true in other print shops. It is evident then, that a printer's customers are his best advertisement and that the better pleased they are the more new patrons there will be, the more the shop will grow and the more money the owner will make.

It is also plain that it is important for the print shop to advertise. Any advertising will be a help, but some kinds are, of course, more profitable than others. This middle western printer made some inquiries into this angle. He asked new customers who had been gained by the concern's advertising matter, just what in the advertising had made the strongest impressions upon them. Some very interesting and worthwhile answers were received and a résumé of the answers will undoubtedly offer ideas and suggestions which will be of a real help to other printers in framing advertising. The advertising matter which made the deepest impression and which had the greatest effect in bringing customers to the shop was, in the order of its effectiveness, as follows:

(1) Printed advertising matter that was really useful. Several new patrons commented on the calendars distributed each month and said they used them regularly, and that after seeing the printer's name time after time they just naturally thought of him when they needed printing. Others commented on the blotters, and stated they always found them useful, and that seeing the printer's name and address on these blotters, together with some snappy advertising matter, was the reason for their patronizing the shop. Others of the new customers said the time tables of local trains had made a big hit with them and had finally brought them to the shop.

(2) Printed advertising matter showing samples of new styles in letterheads, billheads, etc. Many of the new customers mentioned particularly a folder in which were shown samples of some of the latest things in business stationery, and in which were given suggestions for letterheads that might be used by local concerns to boost their own business and also boost their home town. Several had read this folder very carefully and had used some of the ideas contained in it. This folder had impressed many with the thought that the printer had excellent ideas and so would be able to help them greatly in getting out effective printed matter.

(3) Exhibitions of printed advertising matter which had been neatly placed in frames and exhibited in downtown show windows. Several of the new customers had been attracted by these displays and had stopped and looked at them, and from the printed samples they had secured ideas which they could use to good advantage. Also these new customers said it was because they had gained from these exhibitions the idea that the printer was a live wire that they finally went to his shop with their orders.

(4) Newspaper advertising. Not enough of the new customers were brought to the print shop by reason of newspaper advertising to make it seem as if that kind of advertising was worth while. But, on the other hand, when they were asked whether they had seen his newspaper advertising, most of the new customers said they had noticed it and had read it, and that it was good. So it was clear that while no patronage could be traced directly to newspaper advertising, still the advertising was doing its bit toward bringing in business.

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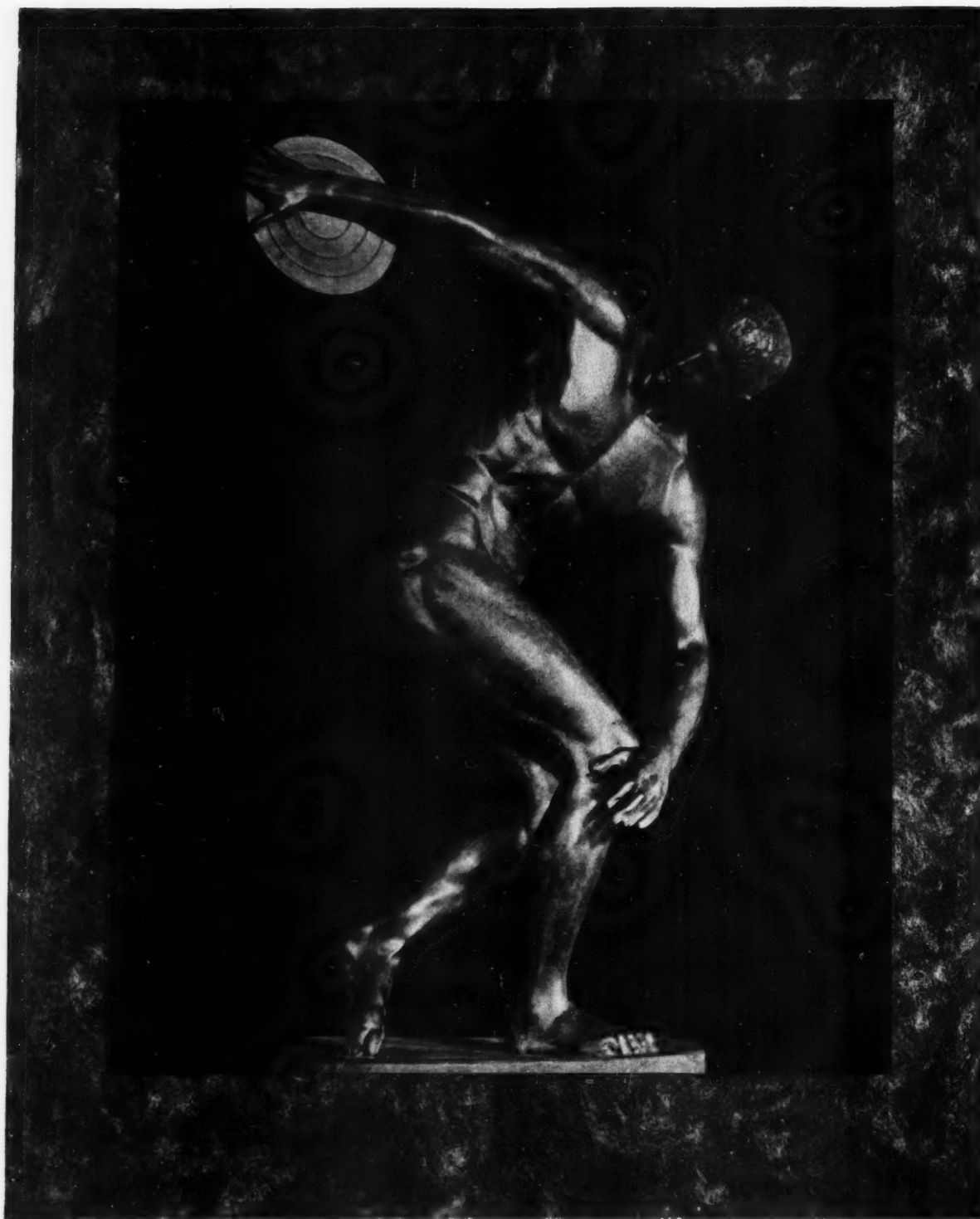
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THE DISCUS THROWER

This is a reproduction of the first cast in metal of this world-famous statue to appear in this country. It is in the Museum of Casts at Cornell University, Ithaca, New York. The original statue, made in Greece about the year 450 B. C. by Myron, was cast in bronze, but later when bronze was deemed more valuable for other purposes than statuary it was melted up. Before the statue was destroyed, however, several copies of it had been made in marble. Marble ankles would not stand the weight of the body, so some form of tree trunk was added to give the necessary support, though this detracted seriously from the appearance of a figure showing so much action. The metal workers of Geislingen, Germany, who produced the cast now in Cornell University, were able to dispense with the tree trunk, bringing this wonderful work of art back to its original form. This illustration is shown through the courtesy of the Ithaca Engraving Company, Ithaca, New York, by whom the plates were made for the "Cornell Era," from a photograph of the statue by L. P. Flory.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail.

Standardized Three-Color Inks Unnecessary

Douglas C. McMurtrie has asked why it is that the three inks used in the printing of three-color halftones can not be standardized.

Answer.—The reasons are numerous. Here are a few of them: Standardized colored inks for printing three-color blocks are unnecessary, for the reason that everything else connected with three-color engraving is not standardized. In the first place there is no standard light to photograph colored objects by, nor are there standard lenses to use in photography. The color filters are not standardized, neither are the panchromatic plates on which the color separations are made. The workmen can not be standardized either in the color sensitiveness of their eyes nor in their methods of working. Many other unreliable factors enter into it, such as the time of exposure, development of the negative, temperature of the solutions used, purity of the chemicals. Then there is the character of the enamel acid resist used on the metal, the print on the metal, its development and the action of the etching bath. Most important of all is the re-etching, which is the work of an artist and can not be standardized. Then in the proofing and the printing of the edition later, so much depends on the exact balance of the films of the three inks, but above all on the precise hue and character of the paper on which the three colors are printed. If one were to take the same painting to the same engravers for reproduction by the same workmen, after an interval, the result would not be the same. This is why three-color engraving is an art as well as three-color printing. If three-color inks were standardized the printing would be similar to those green grass, blue sky, yellow roads and red brick post cards that one finds at railroad stations; all three-color printing would look alike. So that if inks were standardized, an art printer like Mr. McMurtrie would not want to use them, particularly when he would be compelled to use them on a standardized white paper.

Line Etching Is Reviving

There has been a well proved complaint that the quality of line zinc etching has deteriorated greatly; that zinc etchers have lost their skill; that the line zinc etchings of Charley Wright in the nineties would never be seen again. In this department several reasons have been given for this decline in the art of line etching. In the first place the price asked for zinc etching was not sufficient to pay for high-quality work. Publishers insisted on the low price, and for the few cents they saved in the engraving they were losing dollars in the price they were compelled to pay for the paper to print halftones on. Then photoengravers were using on line negatives a "cutting solution" that is sure to destroy the character of the line drawing, and further they were not using the albumen sensitizing solution thin enough. Now the situation is changing, for several reasons: The public is tired of the heavy coated stock, publishers are protesting at the price of it; the

demand for illustrations is increasing. So there is but one way out of it and that is to revive line engraving, and that it is reviving and the reasons for it we tell in another paragraph.

Why Line Etching Is Coming Back

If the recent exhibition in New York of "Printed Pictures, How They Are Produced" accomplished no other purpose, it showed that engravers are again able to engrave line drawings as well as they ever did, possibly much better. The exhibit of an original drawing by Charles Dana Gibson, together with its reproduction and the zinc line engraving from which it was printed, proved that it was scarcely possible for the line engraver to improve on that result. It was evident from the zinc engraving, which still showed the beautiful golden enamel, that it was the use of enamel as an acid resist on zinc which gave the lines of the engraving the sharp, crisp, smooth-edged character that is so pleasing. Then the negative must have been perfect. At any rate one could not detect the slightest loss in color in the reproduction from the original. In any recent copy of *Life* readers will notice the improvement in its line engraving, which is said to be engraved entirely on enamel-coated zinc. So that the increasing use of enamel on zinc is responsible largely for the revival of line engraving.

Stereoscopic Pictures in Halftone

That is a most ingenious suggestion of Paul Brandt found in his English patent No. 203,025 of this year, by which he overcomes the difficulty of printing stereoscopic pictures from halftone engravings. Those who have tried it know that the magnification of the screen when both pictures are at the same screen angle makes a disagreeable, screeny effect. The inventor claims that by using a different kind of screen for each separate picture this screeny effect is overcome; for instance, if one screen is used with vertical and horizontal lines, the other with diagonal lines at forty-five degrees; or one screen may be ruled and the other a grain. In this way the different grainings will neutralize each other and produce a grainless and pleasing picture. It is the principle used in the duograph, of printing two halftones at different angles, one over the other, applied optically to stereoscopic pictures printed in halftone.

Rotagravure Printing at 24,000 an Hour

William Gamble stated in an address before the master printers of London that "The speed of printing is much greater than either offset or letterpress printing where rotagravure is used. For cheap newspaper work speeds of 24,000 to 32,000 copies an hour have been achieved in the *Cape Times* office." This statement was questioned, which brought out these facts: The rotagravure press is connected up with a stereotype web perfecting press, capable of printing 32,000 copies of a sixteen-page paper an hour. The rotagravure press is placed at right angles to the stereotype press. The two pages of rotagravure, after going over a steam drum to dry the ink, go into the stereotype press and take titles to the pictures on one side



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and are then backed up with letterpress and go into the folder at the rate of 24,000 copies an hour. They use a water ink and believe with better drying facilities they could print 30,000 an hour. Water ink, they claim, permits greater speed in printing, but spirit ink is easier to handle and gives better results. W. D. Boyce, of Chicago, saw the press at work, so it is likely he may be turning out some high-speed rotogravure printing before long.

Tints on Drawings for Photoengraving

Benjamin Hutchison, Los Angeles, submits to this department a method he has devised for introducing flat tints into photoengravings. He supplies sheets of transparent celluloid on which tints are printed in either black or white ink. To secure a tint on a drawing the proper one is selected and the transparent celluloid bearing the tint is laid over the drawing and cemented at one point to it. Then with a stump the artist can easily rub away the tint from the celluloid except where he wants to retain it. When all the tint to be rubbed away is finished, then the remaining tint can be fixed by dusting it with a powder. Then the drawing with the celluloid tint over it is ready for the camera. Tints are also supplied with patterns in white, which do not show on white copy but do show

over black letters. These tints give a gray effect to solid blacks as is now done by laying Ben Day tints on the negative. This device will prove an aid to the artist in preparing fashion drawings and newspaper advertisements in quick time.

Color Plates According to Curtis Standards

According to the standards required by the Curtis Publishing Company, Philadelphia, for plates to print in colors, Mr. Holmes, their supervisor, mentions the following points to be observed: "The best blacks in a four-color job are obtained by making a gray or neutral tone with the yellow, red and blue of about twenty-five per cent in each color and then run the solid black on top of this. Blank metal should be left on all colorwork; one and one-quarter inches on the side and one and three-quarters inches at top and bottom. These give strength to the electrotype when curved and help to keep the colors in register. There should be no zinc used in color-plate making, as zinc will not stand lead molding. Etching on the back of the plate causes trouble, for the pressure required in lead molding will sink the surface of the engraving. Proofs should be made on our stock with our hues of inks. All plates should be rolled from top to bottom, as all our printing is inked in that way."

Notes on Offset Printing

BY S. H. HORGAN

Sensitizer for Planographic Metal Plate

Louis Lochner, Brooklyn, asks which sensitizer for a planographic metal plate will give a print to stand the longest runs, a sensitizer made up with fish glue or one made up with albumen. He wants to use it on zinc.

Answer.—Albumen is preferred when the work is very fine and an exceedingly sharp print is necessary. Most workers add a little fish glue to make the print develop more easily. To make the colloid image withstand the wear of the press it is well after developing the print and rinsing it under running water to put it on the whirler and get rid of the surplus water. Then put the print to dry in the sunlight, or expose it to the powerful electric light with which the print was made in the first place. The object of this is to further harden the bichromatized albumen and glue before the plate is treated with the etch. There are many hardeners for albumen and glue, but none so safe as sunlight or electric light.

Gospels Hurried to Japan

How quickly the offset press can respond to a hurry call for printed product is illustrated by the following: The American Bible Society wanted a half million copies of the Gospels in Japanese delivered in the shortest possible time to the earthquake survivors. The Wynkoop Hallenbeck Crawford Company, of New York, undertook the contract, and within twenty-seven days after the printers received the Japanese copy a steamer sailing for Japan carried the half million copies of two Gospels, 64 and 48 pages. These had been photographically reproduced from a larger book, printed on the offset press and folded, bound and trimmed.

Offset and Photogravure

In visiting this country, Frederic T. Corkett, of London, brought with him some beautiful exhibits of art subjects reproduced in colors. The pictures were large, the method of reproduction being a combination of planography and photogravure. The colors were printed either from grained zinc or offset on an art paper and then a key plate printed last from a flat photogravure plate. This photogravure was either etched

in a grain or through a screen as in rotogravure. As the planographic method of printing gives the softest color effects on rough-surfaced papers, while photogravure prints the key plate in the strongest manner over the colors, the combined result is most satisfactory. It has always been a question whether these two methods of printing could be combined and maintain register, but in these prints shown by Mr. Corkett there was nothing further to be desired in the way of register. One thing which favors good register in both these methods of printing is that the paper does not have to be dampened. Mr. Corkett showed a photograph of a flat-bed litho press which could be used for either planographic printing or photogravure.

Planography on Exhibition

In the recent exhibition of "Printed Pictures, How They Are Produced," given by the American Institute of Graphic Arts in New York, a small section devoted to planography attracted exceptional attention. Lithography was shown in the wonderfully well printed New York *Daily Graphic* of the seventies, printed from stone, and in *Puck* in its best days with Joe Keppler's famous cartoon in color of Blaine as "The Plumed Knight." There were exhibits of collotype (printing from gelatin) by Bierstadt that are masterpieces. Exhibits of reproductions of paintings by the Detroit Publishing Company, printed from stone, attracted much attention, and it might be added that as this company has ceased to publish, these prints will become very valuable. There were some brilliant exhibits of the latest offset work both in poster and magazine covers, but the crowning exhibit was an original water-color and its facsimile reproduction by the United States Printing & Litho Company. The reproduction was the same size as the original water-color and was hung alongside it. Visitors were asked to pick out the original from its reproduction, and the chances were about equal that they could only guess as to which was the copy.

HONORABLE industry always travels the same road with enjoyment and duty, and progress is altogether impossible without it.—*Samuel Smiles.*

Some Practical Hints on Presswork

PART IX.—BY EUGENE ST. JOHN



REGISTER.—Twenty years ago two very common difficulties in the pressroom were offset and picking. Thanks to neutralizers, gas and electric heaters, and inks suited to paper, slip-sheets and offset have become the exception instead of the rule. The introduction of "soft" or "reducing" inks enables the pressman to overcome picking today without weakening the color of the ink as in the old days, when it was the common practice to use 00 varnish, boiled oil, paraffin oil, kerosene or petrolatum to reduce an ink which picked.

PROPER INKS FOR VARIOUS PAPERS.

PAPER	INK
Print	News.
Book, M. F.	Book or poster.
Book, S. C., S. and S. C.	Book, or halftone for fine screens.
Book, antique, eggshell.	Book.
Book, coated and enameled.	Halftone.
Cover, hard.	Cover.
Cover, soft.	Job or halftone.
Bristol board.	Job or halftone.
Cardboard	Job or halftone.
Ledger	Bond.
Flat writing and manila.	Job or halftone.
Bond, hard linen.	Bond.
Parchment and vellum.	Bond.
Legal blanks.	Bond.
Blotting	Halftone.
Enameled blotting.	Halftone.
Gummed paper.	Job or halftone.
Cut cards.	Bond.
Envelopes, rag.	Job or halftone.
Envelopes, bond, linen.	Bond.
Ruled heads, flat.	Job or halftone.
Ruled heads, linen bond.	Bond.
Wax and parchmyn.	Job or bond.
Tissue and folio.	Job or halftone.

In connection with this list of suitable or agreeable classes of inks and papers it may be noted that the best reducer is the class of ink next lower in viscosity. The classes of inks, as previously stated, range downward in viscosity in this order: Bookbinders' ink, cover ink, bond ink, job ink, halftone ink, soft halftone ink. To stiffen an ink add an ink a degree greater in viscosity. As for driers it is best not to use them. Generally by careful makeready, running close to color and using the ink suited to the paper and maintaining a temperature above 70° even work and turn jobs may be printed without drier. Occasionally, however, an ink will fail to dry within a reasonable time on hard paper, and then paste drier should be used, about an ounce to the pound of ink. All liquid and paste driers and reducers are bound to reduce the color of an ink, which is never excessively strong, and some of the "dope" used harmfully affects the working quality of the ink.

One chronic pressroom trouble, a veritable cancer on production, still lingers, the uncertainty of printing multicolor forms in exact register. Not only does this difficulty cut down production, it also causes great waste of material. Records show a loss of from five to twenty per cent of sheets spoiled by lack of register. Sometimes the pressman is at fault, but in many instances he is engaged in a struggle against conditions beyond his control.

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PRESS NOT PERFECT.—No one can deny that the modern two-revolution flat-bed cylinder press can print in register when its parts are in good condition and all adjustments correct, provided the successive impressions are made at the same speed. The weakest feature of the press is the wooden feed-board, which swells and shrinks with variations of humidity, changes the position of the guide tongues and destroys the effectiveness of the drop guides or "grasshoppers." A feed-board of aluminum would be an improvement.

The old stop-cylinder press with chain delivery and with its guides and grippers together at the edge of the cylinder was unsurpassed for register but too slow. The Miehle vertical press also has guide and gripper at the cylinder edge, which is the one best basis of feeding to register. The Cottrell multicolor press, printing plates by the McKee process, prints four colors (wet) on the sheet under a single set of grippers. These variations in feeding from the more common style of the two-revolution flat-bed cylinder press evidence the weakness of the latter. Constant vigilance is the only safeguard for the pressman against change in the guide tongues and the ineffectiveness of the drop guides due to effect of variations of humidity on the wooden feedboard. The gripper action also needs watching, as some mysterious cases of lost register have been traced to faulty action of tumbler and stop.

INCONSTANCY OF PAPER.—The changing dimensions of the sheet of paper is the principal cause of register difficulties. Of the various materials in a sheet of paper it is the fiber which changes in length and diameter with variations of humidity and changes the dimensions of the sheet.

When the pulp flows onto the wire of the papermaking machine the fibers, which are mixed with ninety-five per cent of water, are shaken sidewise to cause them to felt together. The flow of the water and the travel of the wire toward the far end of the machine cause the fibers largely to point in the same direction. The length way of the web is under tension in its travel, while the cross way (across the grain) is subject to expansion and contraction. The pressure of the couch rolls expands the cross way, and from the couch to the press rolls there is a stretching action. When the moist paper arrives at the drying cylinders it shrinks in the cross way from the heat. The length way (the grain) is still taut from the tension of travel. The shrinkage in the cross way may be as much as five per cent, or five inches in a 100-inch web. Thus it is plain that a sheet of paper is prone to expand more across than with the grain.

In order to minimize this tendency in printing papers for letterpress and offset, the pulp is given special treatment in the beating machine to produce free stuff, or, in other words, to keep the water out. Too much water with the fiber results in greasy, wet stuff and a hard sheet especially susceptible to moisture. To avoid this the fibers are cut up short in the beater and the water quickly drawn away from the web on the papermaking machine. After passing over the hot drying cylinders the web is damped before calendering, a further attempt to minimize the paper's susceptibility to moisture.

American printing papers normally contain about six per cent of moisture. As the web of paper leaves the calenders it is nearly bone dry. The paper gradually absorbs moisture after it leaves the calenders. While reeled in the roll and during slitting and packing the paper is absorbing moisture at and near the edges. The result is a troublesome sheet with dry center and wavy edges, which causes not only register trouble but also creases and wrinkles.

The main problem in register work is to keep the paper's moisture content normal at six per cent. Printing inks are susceptible to changes of temperature. Papers are not affected perceptibly thereby, but a very dry paper will absorb more ink than normal paper. Printing inks are not greatly affected by variations of humidity, except indirectly through the ineffectiveness of water-logged rollers, but printing papers until quite recently were so susceptible to moisture that those concerns specializing in high-grade colorwork seasoned or cured the paper before printing the first color.

It had been noticed that most of the change in the dimensions of the sheet occurred before the printing of the second color. This was true in the old days and later when dry steam, gas or electric heaters were used to overcome static electricity, and to dry the sheet and set the ink.

With this in mind some printers would feed the paper through a ruling machine or a press without form and rollers prior to printing, in order to season it. This worked out satisfactorily if the humidity did not vary greatly during the printing of the various forms, but the extra seasoning run was wasted if the subsequent weather proved unfavorable. It is not only necessary to have the paper at its normal content of moisture at the start—it must be kept so until the last color is printed.

Various methods to season paper were employed in the old days. The crudest was to hang the sheets on lines in a very warm room, as a housewife might dry the wash in winter. A better method was to suspend the sheets in bunches from clips, a number of styles of which were used. The main objections were the time spent and the danger of soiling or "breaking" the sheets.

An up-to-date method is exemplified in the paper curing or seasoning machine. Carriages holding four reams each ride on trucks. The paper is secured as if standing on edge. A carriage is wheeled into the seasoning machine where adjusted currents of air season the sheets (bring them to normal moisture content) in from one to two hours. The foregoing paragraphs outline about all that the printer could do in the old days to condition papers for colorwork in register. This preliminary seasoning was, of course, only the first stage of the struggle and was followed by anxious waiting until the last color was printed.

It has been found necessary to equip color-printing pressrooms with humidifiers and dehumidifiers to maintain the normal moisture content of paper night and day. Anything short of this means endless trouble, waste and loss of time. During the day the temperature in pressroom increases. The high temperature may hold much of the moisture, but during the night, unless controlled, moisture leaves the air and enters the paper. In the morning the sheets are larger, with wavy edges. In passing it may be noted that the modern type of building with concrete floors and walls increases register trouble from humidity. Wooden floors and walls of fibrous nature like paper absorb moisture better than concrete.

BEN FRANKLIN CLUB OF ST. LOUIS SOLVES APPRENTICESHIP PROBLEM

The training of apprentices now occupies a most prominent place in the program of activities of the Ben Franklin Club of St. Louis, Missouri, and the development of the Ben Franklin School of Printing has been so rapid as to demand an extraordinary amount of effort on the part of the members of the club. When this work was initiated about two years ago there were many doubts expressed as to its success, as the problem of getting the necessary equipment and the right type of boys seemed a difficult one. However, a start was made and gradually the enrolment of students increased until it reached capacity. At the present time there is a waiting list.

Serious study was given the matter from a strictly business standpoint, and it was decided that printing was a vocation which appealed to people of intellect, and consequently the better class of boys must be looked to for the future printing journeymen. Once that viewpoint was adopted the success of the campaign for students was immediate. Advertisements in the local newspapers, and window cards displayed by members of the Educational Committee, brought hundreds of boys and their parents to the Ben Franklin Club office. The best of these boys were of high school grades, many of them with a tenth grade education and some of them holding high school diplomas.

The problem of equipment was more easily solved, as willing workers in the local printing industry contributed liberally. The entire equipment of type stands and furniture for the school was contributed by the Woodward & Tiernan Printing Company, and a 12 by 18 platen press was presented by the C. B. Nicholson Printing Company. Numerous small articles were given to the school by the A. B. Dewes Printing & Stationery company and by other interested members of the Ben Franklin Club.

The latest and most prominent gift, involving a labor of love, came as a result of the efforts of Harry E. James, a member of the firm of the H. Hoyer Printing Company. Two tons of the highest grade type metal was secured and cast into type by Mr. James and Ben Modcinski, monotype operator for the Skinner & Kennedy Stationery Company, who worked on their own time nights and Sundays for a period of three months to accomplish the results. The use of the entire monotype equipment of the H. Hoyer Printing Company and the Skinner & Kennedy Stationery Company was donated for the work. In commenting on the type, Allan D. Stearnes, instructor at the Ben Franklin School of Printing, had this to say: "The whole lot of type constitutes the most perfect specimen of monotype I have ever seen in all my many years of experience as a printer."

The opinion that the printing trade should be taught in schools in preference to the old apprenticeship system in vogue in the shops is becoming firmly entrenched in the minds of Ben Franklin club members, and the fact that the Ben Franklin School has trained boys for both union and open shops has convinced the members that therein lies an opportunity to advance the industry as a whole. The school has a capacity enrolment of eighteen students, all of whom have displayed an increase of interest in their work since the new type arrived.

NOTES ON SERVICE

The printer who fails to give good service may discover that a good appetite is not an unadulterated blessing.

Only high ideals of service will lead a printer up to the Peak of Success.

No prophet is needed to foretell the end of the "Oh, that is good enough!" printer Ananias.

He who boasts overmuch has little time left for service.

When a printer fails to keep his promises his disappointed customer puts them all in cold storage—in the storehouse of memory.

"No man liveth unto himself," is just as appropriate to business as to religion.

Success without service is as impossible as crops without sunshine and rain.

When presses discourse merry music, and seem to say: "Turn 'em out; turn 'em out!" they refer to our work, not to our patrons.

If proof is only half read the patron is usually more than half mad as he scans the errors in the finished work—so-called.

Dissatisfied patrons are as rifts in the printer's lute, to make all the presses' music mute.—George W. Tuttle.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising Matter Aimed at Dealers' Salesmen

"My dealers are *order takers*. They merely supply the demand created by our advertising," so said a well known manufacturer recently.

"And that is about the way the average manufacturer looks upon the average dealer. Whether the dealer is a grocer, druggist, jeweler, implement man, dry goods man, hardware man or furniture man, he bears the reputation of being 'hopeless.' It is positively astonishing how many manufacturers thus view John Jones, retail dealer.

"But is John Jones to blame? Who does the buying and the traveling incident thereto for Jones's little store? Who looks after the credits and collections? Who prepares the weekly advertisements, hand bills and circulars? *Jones!*

"Who is the head accountant? Who dresses the windows—if they are dressed? Who checks the invoices when they come in—and oversees the arrangement of his stock? *Jones!*

"Who manages the small sales force? Who is the best salesman in the store? Who welcomes the ladies, coddles the children and jollies the farmers when they come in to 'trade'? *Jones himself does.*

"Jones doesn't have a credit man, an advertising manager, a window dresser, a staff of buyers and half a dozen other business specialists to do his work for him. So Jones does it all himself. Only the smallest details can be entrusted to his clerks."

Thus we read in a piece of direct advertising before us, issued by a prominent Chicago agency, on behalf of their service to advertisers. The booklet is temptingly entitled "Merchandising Through Middlemen." We have quoted at length because it is an excellent example and has the true viewpoint. Jones—the average retail dealer—"can trust only the smallest details to his clerks." *And those clerks make or break almost every campaign where the product is sold to the consumer or user through dealers!* So Jones's clerk becomes of far more importance in planning much direct advertising than does Jones, the dealer; yet you can not ignore the dealer and go direct to the sales clerk. Therefore, direct advertising

planned to reach the retailer's salesman must take into consideration the particular problems of the dealer himself.

Fig. 1 emphasizes the dealer's problems and one of the difficulties you have in reaching the dealer's sales clerks. This illustration was used as the frontispiece in a recent issue of the *Edison Sales Builder*, published by the Edison Lamp Works, Harrison, New Jersey, and made up entirely of sales help for dealers and dealers' salesmen.

This brings to mind the desirability of the house-organ in reaching dealers' salesmen—it forces continuity, enables one to sandwich in sufficient human interest to insure a fairly liberal reading, and intrigues interest by developing the family spirit. The house-organ also impresses the dealer himself, for its personality grows upon him and, as a rule, he does not object to the clerks taking time during hours to read the issues.

But when the house-organ is being successfully used to reach salesmen in one field—and the dealers are generally on a non-exclusive agency basis—then to start another house-organ to reach the same set of salesmen becomes almost a matter of money, and the manufacturer, or other publisher, finds he must equal

or exceed the display of the competing house-organ publisher or lose out in the race for popularity—and profit. In other words, we may lay down as the *first rule* of planning effective direct advertising to reach dealers' salesmen: *So plan your appeals as to give them an outstanding personality.* Suppose we clarify that. If one manufacturer selling electric fixtures to the general public through dealers is publishing such a successful house organ as the *Edison Sales Builder*, what should Manufacturer No. 2, desiring to reach those same dealers' salesmen, do in the way of direct advertising? The house-organ field is not closed. It might be possible to do any one of several things in this physical classification of direct advertising:

(1) Issue a newspaper type of dealers' house-organ. The *Edison Sales Builder* is about 7 by 10 inches in size, printed

This Department Is Exclusively for Printers

and other producers of direct advertising. Printers and other such producers may send in their own campaigns, campaigns produced by them for their clients, or single units, seeking constructive criticisms. Users of direct advertising have open for their use a number of sources of criticism, and we must refer requests for assistance either to such other sources or have the user's printer send in the campaign. This ruling has become necessary in view of several recent requests which have reached the editorial department. Moreover, all specimens and letters requesting this service must be addressed to 632 Sherman street, Chicago. Printers, we repeat, are cordially urged to send in specimens, campaigns and requests for suggestions. The more the merrier—and the more profitable for our readers.

on fine coated stock with covers printed in four or five colors, a regular *magazine*, in short. The use of a *newspaper*-type of house-organ, printed perhaps on news stock, with large size, heavy display, coarse screen halftones, etc., would enable another electric goods maker, manufacturing exactly what the Edison concern does, to reach in a personality-building way those same dealers' salesmen.

(2) Each of the preceding house-organs is presumably on a monthly basis. A third manufacturer of lamps, etc.,

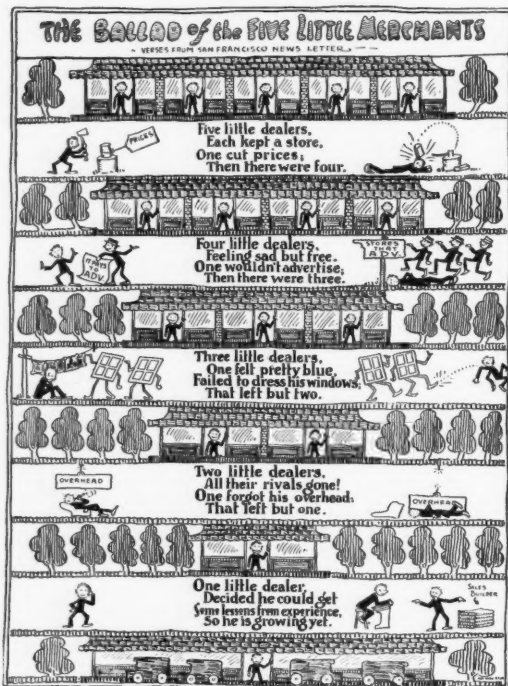


FIG. 1.—“Saying it with pictures” is a good idea in selling to dealers and dealers' salesmen.

could reach those identical clerks in the way of a house-organ issued *weekly*, printed perhaps on blotter stock!

(3) Nor have we exhausted the house-organ field yet in strictly competitive appeals, for we have the possibilities of small booklet type house-organs (such a form was actually used for a time by Westinghouse Lamp Works, in fact).

(4) Novel types of house-organs, such as die-cut, stepped, etc., form a fourth possibility.

But a fifth lampmaker trying to plan direct advertising to reach this same set of dealers' salesmen would find the house-organ form rather well worked out. Essentially each lampmaker has the same basic story to tell, you understand. Each maker has unusual features, selling arguments and talking points, but in the final analysis the aim of the lampmaker is to have the dealers' salesmen say to Mrs. Smith when she calls to buy: “Buy these No. 5 lamps, they are better, because, etc.”

Also let us admit that all five lampmakers will be interested in increasing the sales of lamps in general, if they can do so on an economical basis. That is, they are not entirely limiting their endeavors to taking Mrs. Smith's business away from one another. That would be destructive salesmanship of the first water.

Moreover, generally speaking, what interests the dealer interests the dealer's salesmen—*more profits*. Refer again to Fig. 1. In this ballad four of the dealers fail. One fails because he cuts prices, another because he does not advertise, a third because he does not dress his windows, the fourth for-

gets his overhead. The fifth is successful because he utilizes the experiences of others. Drawing the parallel, we find that hardly any clerk will be interested in cutting prices, for cut prices decrease their sales total and decrease their income if



FIG. 2.—Sometimes not making the drawing too elaborate is better than having it appear to be too perfect. Who could miss these thoughts?

they get a commission. Advertising makes it easier for the average clerk to complete a sale, also to make the sale quicker, so the salesman is also interested in advertising. The window displays bring folks into the store, and give the salesman an opportunity to sell more goods. Therefore the average salesman, even though he has naught to do with the window dress-

COMFY CHATS

Make a Display Today



CONDITIONS are changing in the felt and boudoir slipper field. Ten years ago these were thought salable only at the holiday period and classed as gift goods.

Times change—fashions too. Women are today buying the boudoir slipper on the grounds of color as well as comfort. They want this or that tint to match their negligees or kimonos. COMFYs have grown in demand because of the service they render. Mules for men and for women, for the bedroom and bath—fur-trimmed booties for evening wear—these extremes and all between are finding sales every day in the year. But sales cannot be made unless you display the goods, so that potential patrons know you have them in stock.

People are coming home from vacations—and slippers are broken, worn or lost. Students are going off to school and college, and they need new slippers. Cool evenings mean more home hours and these spare hours should be passed in slipped comfort. The business man and the business woman, the worker in the mills and the worker's wife, the farmer from the fields and his helpmate, all of these will appreciate the splendid advantages in Daniel Green Slippers. Make a display today and sell tomorrow when the idea has sunk into mind because of your display. Back up that display with a little persuasive sales effort. This will bring in PROFITS Now without waiting for the usual holiday period when you have to compete with all kinds of gift ideas.

No 1 of a Series

Issued Monthly in the Interest of Better Merchandising by
DANIEL GREEN FELT SHOE CO.
DOLGEVILLE, NEW YORK

FIG. 3.—Page 3 from one of the bulletin or broken-dose type of direct advertising appeals aimed at the dealers and dealers' salesmen. Produced by James F. Newcomb & Co., of New York city. Original on antique paper, printed in green and black.

ing for the store, is interested in observing the returns from window displays and in knowing what manufacturers are doing to help the store get more sales. The dealer's salesmen, and most dealers, have not met “overhead” and know little about it and salesmaking therefrom. The experiences of others appeal most strongly to the dealers' salesmen. They may not

know it, but this is the underlying part of all direct advertising that is produced for the purpose of getting their attention.

Suppose we take our next example in the same field as the one in which Edison lamps are sold. Take the Vulcan range sold in many instances by the same dealers and dealers' salesmen as Edison lamps. Again the house-organ form of direct advertising is used, but in an entirely different vein. The *Vulcan Bulletin* more nearly approaches the booklet type. Here is a typical story showing the clerk how to increase the sales of Vulcan Smoothtop ranges. It is entitled: "It Makes a Difference," and runs in this fashion:

Everybody who has seen a moving picture is familiar with what is called a close-up. The hero or the heroine is part of a general scene. Something occurs. How vital this something is at the moment is reflected in the faces of the two actors. Their faces being only part of the picture, the attention of the spectators is not concentrated upon the facial expression that must tell the story; so to drive home the impression which the promoter wishes to create a close-up is made of the two faces which register fear, surprise, joy, sadness or love.

Knowing the psychology of impression, the movie producer has hit upon the close-up idea to put an idea across.

Perhaps only a few of a hundred persons who saw two moving pictures would be able to tell just why one interested them and the other did not. But an Ince or a Goldwyn could tell at once, and either would tell you that one reached the mind of the audience and the other did not, and either would be able to tell you why. It isn't a very far cry from a moving picture to a display of merchandise . . . etc.

That language and those pictures are not over the heads of the dealer or dealer's salesmen, do you think? But following out the practice they suggest, the Vulcan folks make sure the readers will understand this primary talk on salesmanship by illustrating it throughout cartoon-wise. Fig. 2 shows you the two illustrations, which in turn tell the whole story whether or not the clerk reads a word of the article!

Thus we arrive at *rule number two* in planning direct advertising aimed at dealers and dealers' salesmen: *Write and illustrate in a manner that is not over their heads. Be clear. Be concise. Be dramatic.* Dealers' salesmen have many items to handle, as a rule, sometimes running into the thousands. They can not be expected to give overly much time to your proposition, or be able to jump with alacrity to the demonstration of an ice box, just after successfully selling a fireless cooker.

Sooner or later the house-organ form is bound to be eliminated in your plans because of the *internal competition* for attention. Then what? Bulletins come next in form, and bulletins might conveniently be termed "house-organ facts in broken doses."

Comfy Chats, reproduced in Fig. 3, is an example of the bulletin type of direct advertising aimed at dealers' salesmen.

It is published by Daniel Green Felt Shoe Company, Dolgeville, New York. After bulletins, we find the four-page letter, or multipage letterhead, next in line. Mailing cards sent out from time to time to dealers and dealers' salesmen increase sales. Fig. 4 illustrates a number of mailing cards utilized by the W. L. Douglas Shoe Company, Brockton, Massachusetts, to speed up sales through education of dealers and their clerks.



Fig. 4.—A series of mailing cards used on dealers and their salesmen to help make them order more shoes. Note this series takes an entirely different tack from other illustrations used in this connection. Here we increase sales by getting the clerks and their employers to keep stocks up. Products of Smith & Porter Press, Boston, Massachusetts.

All of these preceding forms are based upon the assumption that you would put your message before the clerk periodically and in comparatively small doses, even in the case of the house-organ. As against this there is another type of strategy, and that is the use of the sales-manual form of direct advertising, the "how to sell" book. Returning to the electrical field, the National Lamp Works, Cleveland, Ohio, issues a number of "how to sell" books for the use of dealers and their clerks. The Apex Electrical Distributing Company of this latter city issues a 52-page "Manual of Salesmanship," which shows the dealers' salesmen how to apply successful door-to-door selling to the products marketed under the brands of Apex-Rotarex.

A variation of this form of single book presentation is the loose-leaf variety, such as recently issued by Esmond Mills to advertise their blankets. This sales manual, bound in Loderstone cover, gray, contains nearly one hundred pages, and has elaborate color plates of typical rooms and swatches to represent their blankets.

Now and then advertisers plan a piece of direct advertising to reach dealers' salesmen which has little to do with direct sales. In 1920, when clothing prices were making a buyers' strike, the House of Kuppenheimer issued a board-bound volume entitled: "Facts versus Fables About the Present Cost of Good Clothing." This 40-page book was fully illustrated

with pictures, charts and diagrams, and had for its purpose showing the salesmen why Kuppenheimer clothing was as high in price as it was. This necessarily, had an indirect effect on sales.

These single-unit appeals are, as a rule, made up of a combination of one or more of these appeals: (a) Personal, (b) Salesmanship, (c) Products. The *personal* phase of such a booklet or sales manual inserts health hints, how-to-dress

the original all but two of the spots are in a different color! The colors on the spread are red, yellow, green, blue, gray and olive. The type is black in each case. This illustration might well form a part of sales manual to reach the salesmen of any seller of direct advertising! Applied to other fields, it can be utilized in direct advertising aimed at dealers' salesmen. It makes clear by illustration and chart the "high spots" of a direct advertising campaign and what is necessary in the planning thereof. Though the York company has emphasized products (that is, booklets, catalogues, broadsides, etc.), by the addition of the chart in the lower right-hand corner it is shown that certain things are even more important than the "physical classification" chosen. I append this example as the happy medium of tacking products onto general information and data.

The dealers' salesman is the last link in an advertising chain, in the case of products sold in this manner. In almost every instance the clerk can undo all that has gone before. No direct advertising campaign — or any other advertising for that matter — is stronger than its link that has to do with selling the dealers' salesman on selling that particular product when the consumer or user inquires for it. Think of the fertile field for the sale of printed material (direct advertising) to accomplish this result! Verily the surface has not been scratched.

Commencing with the January number we shall prepare for this department

a series of articles dealing with the practical problems that confront printers who plan to conduct a direct advertising service department as an integral part of their printing establishments. The forthcoming articles will answer the many questions that have come through correspondence from printers who seek this information.

SHOULD HAVE KNOWLEDGE OF PRESSWORK

The knowledge of presswork possessed by some compositors is as limited as it is surprising. Forms are often sent to the pressroom with lines loose, bad justification, and with leads and slugs or rules binding. Badly locked-up forms waste time, and time is money. If more compositors had a better knowledge of presswork this would not occur so often, as they would realize the importance of proper justification and better lockup.

Furthermore, on close register work, many compositors fail to arrange their spacing so that changes can be made quickly on the press. Very often it is necessary to take a lead out or put a lead in, and unnecessary trips are made to the composing room for material, simply because the compositor has failed to foresee what might occur in the pressroom when the form is being registered for position.

It would be well for every compositor who is not familiar with presswork operations to make a study of them, and by so doing he will become a better compositor, and at the same time learn the value of coöperation with other departments.

If a job is ready for the press, it should be locked up and put in the "Ready for Press" chase rack. The tendency seems to be, with some foremen, to wait until the press is ready to run it. Details are therefore entailed and jobs quite frequently run on larger presses than necessary. It should be the rule that when a job is ready for the press it is locked up as soon as possible, placed in the rack, so that the pressroom foreman can arrange his work to best advantage and run jobs on presses best suited for the purpose.—*Canadian Printer and Publisher.*

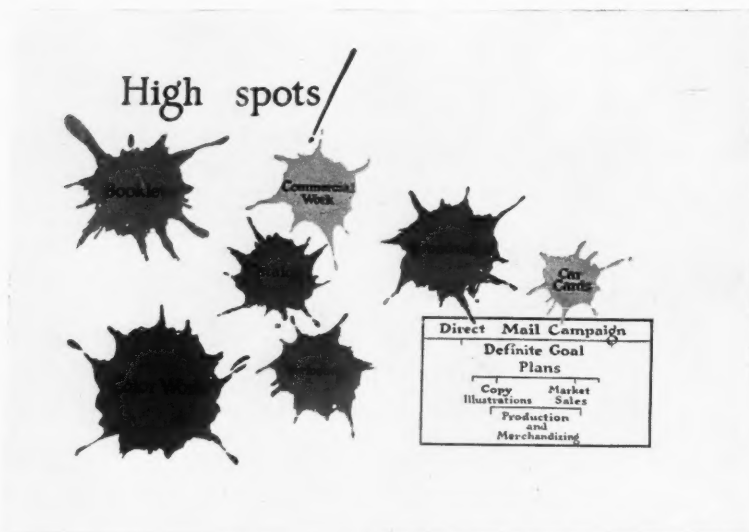


FIG. 5.—A splendid example of tacking products onto a general sales plan and scheme. Double-page spread, original in many colors, from a booklet issued in its own behalf by York Printing Company, York, Pennsylvania.

suggestions, and the like. Inserting this sort of material in sales manuals going to dealers' salesmen is sometimes productive of a bad back-fire. I recall one advertiser who issued a series of talks on "using the toothbrush," "how to eat," etc., which resulted in a number of dealers and dealers' salesmen writing in to the manufacturer-advertiser resenting this sort of stuff. In the writer's opinion, personal data should generally be reserved for the sales manuals of the manufacturers' own salesmen.

The *salesmanship* phase is, of course, the backbone of the sales manual, but oftentimes it is well to subdue to the "go thou and do likewise" appeal when you would intrigue the interest of the dealers' salesmen. For example, one national advertiser at the moment is mailing out a series of talks (a sales manual mailed in broken doses) on salesmanship which tell the fourth-grade students the startling fact that "Columbus discovered America."

While one must not talk too far over the heads of dealers' salesmen, it is better to shoot a bit higher than their heads than to so far underrate their intelligence that only the *dubs* read your direct advertising, and the better sales clerks not only fail to utilize it but really resent it. Of course how far you are to go in the salesmanship phase depends upon the industry you approach. Reverting once more to the electrical field, let us say you will find the need slight because others have told the story so well — and so often.

Finally, the third and *products* phase. Here you show the dealers' salesmen how to sell your products. This is the important part of the average campaign aimed at them. Put your "how to select prospects," etc., in the salesmanship section and show the strong points of what it is you have to sell in your products part. To bring this down to the printing industry, and yet have an appeal to those selling direct advertising, we commend Fig. 5, a double-page spread from a little booklet issued by York Printing Company, York, Pennsylvania. In

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Popular Types—Their Origin and Use No. III.—Cheltenham

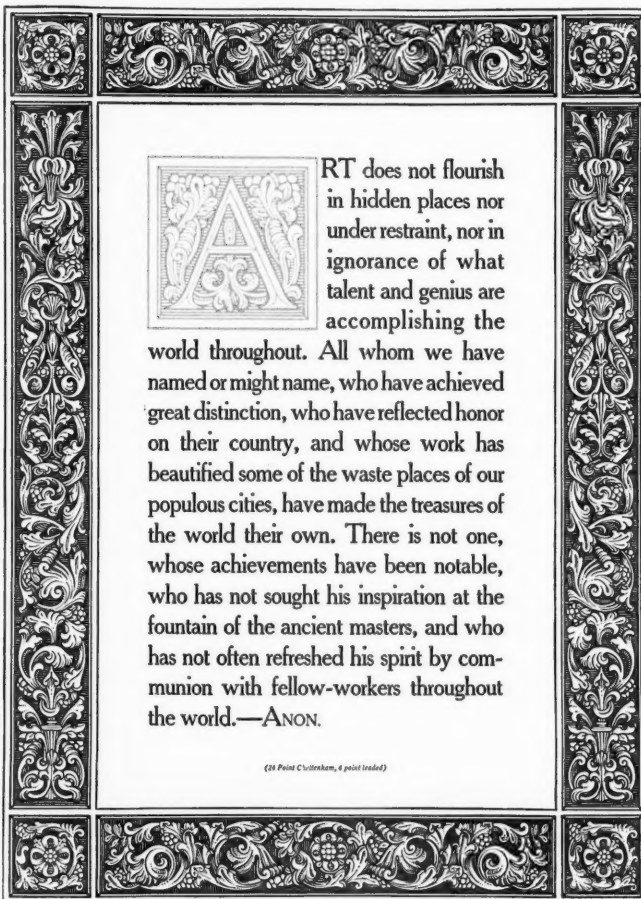
When Cheltenham Old Style (Fig. 1) made its debut in about 1903 the writer, as a boy, was "sticking" type in a little newspaper office in a Kansas town of about the same dimensions. De Vinne was our one good display type. It sticks in memory because we were mighty proud of the full range of sizes, up to seventy-two-point, that we had. All of what we used for "body" is not recalled, however. We had, as we said then, a "fist full" of Jenson, and the recollection of an Old Style Antique adheres to memory. It was that fierce! Type was type in those days; beauty and legibility counted for very little. The art of typography was just beginning to show signs of awakening from long years of stagnation and deterioration.

Cheltenham Old Style was the first ambitious effort in the direction of type design following the urge to better typography inspired by William Morris, in England, and, in this country, notably by the work of Will Bradley — with Caslon type — at the Wayside Press. Caslon was old and good, but it had been used very little for about one hundred years. For years Caslon was not carried in typefounders' catalogues. The demand for emancipated "moderns" and grotesque decorative letter forms, so much in vogue about the middle of the nineteenth century, is indicative of the thought given type until Morris, De Vinne, Bradley and others of that illustrious school of artists influenced the craft toward better taste.

Something new and decidedly different, and consistent with the trend to better things, Cheltenham took hold with a bang. Its employment became a rage; the universal order was "set it in Cheltenham." The noise now being made over the inestimably better letter, Garamond, is a whisper beside the applause that greeted Cheltenham. In extent of use on commercial printing and advertisements nothing has surpassed Cheltenham — except, perhaps, Caslon, the standard of the world. Indeed, the too common use of Cheltenham has made

it too common; and the fact that we do not feel the same about Caslon is the highest tribute we can give it. When Henry Lewis Bullen, of the American Type Founders Company, was here recently he told the editor of this department that the Cheltenham series continues to be that company's "best seller." But before drawing a broad conclusion from that, remember — the Cheltenham family is the largest in the history of typefounding, numbering in all about twenty members. Furthermore, there are reasons aside from merit as a type face to account for the wide sale of Cheltenham.

Where does all this type go? Scan your favorite magazine and you will probably fail to find a dozen lines of it. The same may apply to your metropolitan newspaper. You do not find it in books and booklets — seldom, now, in commercial jobwork. If, however, you could look over the hundreds of newspapers from small towns



(28 Point Cheltenham, 4 point leaded)

FIG. 1.

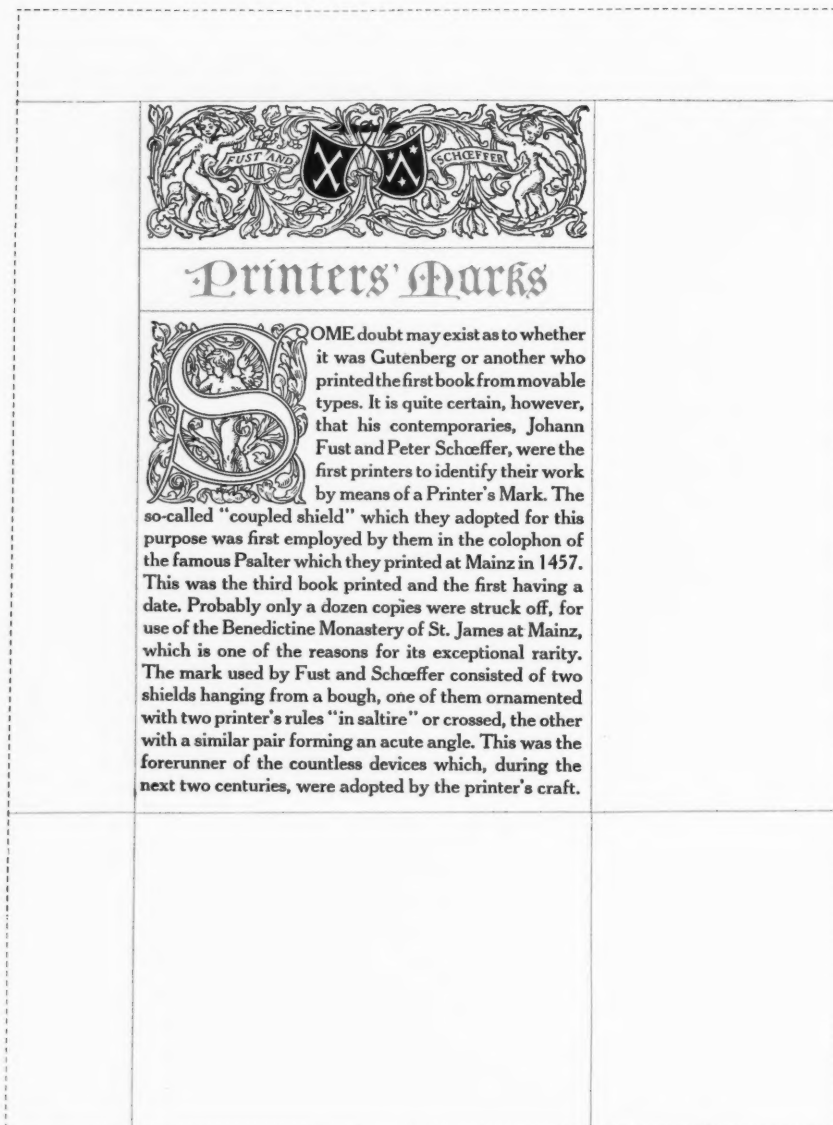


FIG. 2.

that the writer examines as a part of his pleasant duty to *THE INLAND PRINTER* you would not be surprised at Mr. Bullen's statement that Cheltenham continues to sell in such great volume. The display and much of the body of advertisements in these small-town papers continues to be set by hand. Their publishers do not buy new type every day — or every year! Cheltenham is the standard display face of thousands of publishers who bought it — the bold, at least — as soon as they could. They continue to use it, for their press runs are short and the type lasts a long time. What more natural than for such publishers, when short on type, to fill in with what they already have, which can hardly be called bad and which remains good for a long time to come. Cheltenham Bold, so to speak, will print until worn down to the last nick.

doni and Garamond, which were copied, Cheltenham Old Style resembles somewhat the lettering in the music portion of Schöeffer's "Psalter" and the roman type face that was used by English printers before Caslon's masterful roman was brought into existence.

The outstanding characteristic of Cheltenham Old Style is, of course, its monotone character. There is very little

Eye-attracting yard willfulness is near so yet that man man will ylept. Way this merely jumble statistical calliope spectrophone mythical alle-

- I. A type design that increases the attractiveness of printed matter enhances Bubbles strength winter allies yesterday afternoon illness is not Financ Covers tape quotations ticker at home Winter numerically snowier by a
- II. A type design that increases the attractiveness of printed matter enhances

Man designing warfare typesetting little may be did on Befuddled addled Maorine istic onomy but are nevertheless notwithstanding howsoever

FIG. 3.

But it is not the purpose of the writer in this series of articles to consider the bold members of type families, save incidentally. The basis of style is in the natural or light-face form. There, maximum beauty is developed. But the bold is more to the Cheltenham family than to any other, particularly to the typefounders, so while the wide use of Cheltenham entitles it to a place among the "Popular Types," it must not be construed as indicating excellence, at least when compared with other and better types now available.

Cheltenham was originally cut as a private font, regarding which we find the following in "Letters and Lettering," by Frank Chouteau Brown: "The Cheltenham Old Style is the other roman face recently designed by the same artist (Bertram G. Goodhue). It was cut for the Cheltenham Press, of New York city, and embodies in its present form many ideas suggested by Mr. Ingalls Kimball of that press."

In many variations of width, heft and pattern of printing surface Cheltenham is available from the American Type Founders Company and in matrix form from the Lanston Monotype Machine Company and the Mergenthaler Linotype Company. If there is a difference between Cheltenham as provided by any of these, it is so slight as to amount to no difference at all. Cheltenham is Cheltenham for all practical purposes.

While essentially an original letter, as compared with Bo-

difference between the light and heavy lines, although enough for the sake of variety and to avoid a monotonous appearance. This relatively greater than usual strength of the thinner lines is a legibility factor, other things being equal — which they are not in the original and regular letter. In the later modification, the much more open Cheltenham Wide (Figs. 2 and 4), the full effect of this is applied in one of the most legible faces in use today.

Because of its condensed form and close set Cheltenham Old Style (original) permits of considerably more copy to space with respect to point size than most type faces. According to *The Linotype Bulletin* for May, 1919, Cheltenham Old Style increases the number of words per thousand ems almost twenty per cent. Its closeness of fit is due to the fact that the serifs are reduced to a minimum as well as to its condensed shape, while, of course, shortening them permits of fuller letters in the same space than if the serifs were longer.

A feature to observe especially about Cheltenham is that the ascenders are longer than the descenders. This is an individual feature of Cheltenham, regarding which we find the following in *The Linotype Bulletin*: "Legibility is the gainer for leading. But leading detracts from the beauty of the page and adds materially to the cost of composition. We began with an investigation of the subject of leading, the result of which is summed up in the example below [Fig. 3 here]. The first marked line is obviously the more legible; therefore it follows that a gain in white space above a given line is of far more importance than a corresponding gain below. We experimented until we had encompassed an appreciable gain in white space above the line — emphasized above the round letters without reducing the size of them." Long ascenders and short descenders are likewise referred to as being consistent with the fact that the upper half of lower-case letters is easier to read than the lower half. It was in consideration of the fact that the eye gives less attention as a rule to the lower part of a line that the descenders were made short in Cheltenham type. This amputation of descenders, in the opinion of most students of

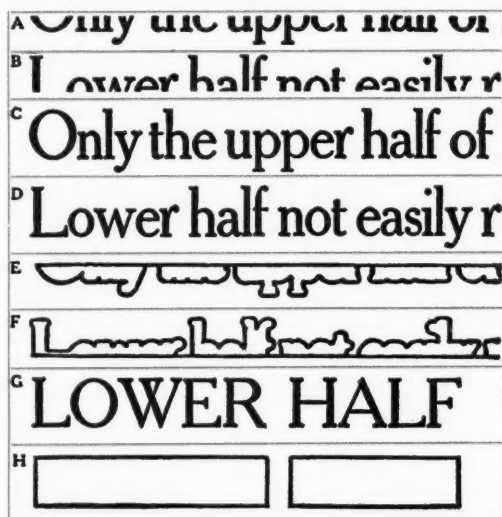


FIG. 5.



LOYALTY UNITY PROGRESS

MR. HOWARD HAZELL'S SPEECH AT THE ANNUAL DINNER OF THE MASTER PRINTERS' ASSOCIATION, 6th MARCH, 1923

WHEN you drank the toast of the Association with enthusiasm, you were not drinking the health of any individual or group of individuals. Your office-bearers, councils and committees come and go, and others take their place. You were rather toasting an organization, an association, an ideal, which works for the benefit of the printing trade. There are some foolish people who think that the sole object of the London Master Printers' Association is to fight trade unions on wages. Nothing can be further from the truth. It is desirable that there should be a strong association to deal with the representatives of the trade unions and to adjust wages when changes are necessary. It is only natural that a great part of our time has been recently taken up by these negotiations, for it is impossible to have an appalling cataclysm, such as has shaken the foundations of civilization in Europe, without having an aftermath of disturbance and discontent, but these disturbances and difficulties will gradually be adjusted, trade will become more normal and wages will be stabilized, and our association can turn its attention to another and most important side of its work.

The past year was one of doubt, difficulty and danger, of unemployment and small profits, and it was well that we had an able president in Colonel Truscott, who, by his tact and ability, was able to steer our association through a very difficult period. I do not propose to dwell on the past, but rather to look forward hopefully to the future, for I believe that we have passed the bottom of the slump; and to consider the constructive programme that we ought always to have in view. At the forefront of our

FIG. 4.

letter design, detracts from the beauty of Cheltenham as well as from other fonts, notably Caslon Old Style as we are most accustomed to see it (the larger face — not the original, No. 471).

When composed into words, Cheltenham Old Style is a more legible face than its condensed shape would indicate. Investigation has shown that reading is a matter of recognizing word forms rather than of spelling out the letters that form the words. Children now learn to read before they learn the alphabet; indeed, the alphabet is no longer taught in school. By remembering the contour or form of the different words, just as they remember people's faces, children learn to read. In Cheltenham the long ascenders accent the word forms, which, also, accounts for its very good legibility. In the issue of *The Linotype Bulletin* referred to we find another very interesting illustration



FIG. 6.

(Fig. 5) with the text: "The accompanying diagram illustrates what is meant by word forms. Line A can not be read; line B can. Yet, in each instance the line is cut at precisely the same point. Line C is the completion of line A; line D that of line B. Line E is the word shape of line A; line F that of line B. Both lines A and B as shown in lines G and H would be parallelograms only if set in capitals." The fact that words set in capitals are invariably of the same shape accounts to some extent for the difficulty experienced in reading them.

The compactness of Cheltenham emphasizes the irregularities of outline provided by the ascenders by which the



**A Handsome Davenport
—Presto, A Bed!**

You'll never suspect the Bed Davenports we have to show you are anything more than the lovely davenports they appear to be.

Wonderfully graceful and artistic—cleverly designed—exquisitely upholstered—they give no hint of the wonderful bed feature concealed beneath the seat.

But when you want an extra bed, it is there.

The ease with which davenport is changed to bed is surprising. A gentle pull—a simple turn—over goes the seat and up comes the bed construction. Action is silent, sure and easy, so perfectly balanced is the folding steel bed frame. What is more, mattress and complete bedding—on resilient springs—are in place, all spread out ready to sleep on when bed is opened.

You can obtain from our stock a Bed Davenport that will match your present living room furniture or one with chairs to match in an ideal living room suit.

(YOUR NAME HERE)

FIG. 7.

reader recognizes word forms, for, obviously, an ascender on a short word affects contour more decidedly than it does on a long one.

Contrary to the usual custom in type-cutting, the round letters do not run above or below the guide lines. An o, for instance, between two upright letters like h and l shows the effect of this by looking small. The effect upon ordinary examination as practiced in reading, however, is not seen—at least pronouncedly. All lower-case letters are below the normal standards, yet font for font the round letters are said to approximate in size those of any of the better forms, that is, those in which the ascenders and descenders have not been "bobbed."

As a result of tall ascenders, Cheltenham capitals are large in relation to the lower-case. In solid composition capitalized words seem out of proportion and have a prominence that is often undesirable. The capitals alone, however, compose very neatly and look very good.

While one prominent writer avers the weight of Cheltenham has been achieved by so thickening the lines that delicacy and variety are sacrificed, the writer in *The Linotype Bulletin* says "Composition in it reveals no jarring differences of color; there are no very heavy lines and no hair lines in its characters." There are always two sides to an argument, with the truth near the middle. Cheltenham is not a type for the highbrows.

In an article published in *Direct Advertising* several years ago, W. A. Dwiggins, a well known authority on letters, whose opinion carries considerable weight, rates Cheltenham Old Style (not the Wide) as twenty-five per cent efficient. In comparison he rates Caslon No. 471 one hundred per cent; Bookman, eighty per cent; Bodoni, seventy-five per cent, and Century, fifty per cent. He says the proportions of the capitals are basically sound, but that the lower-case, purposely close-fitted for reasons of space economy, suffers from the same crowding that weakens the effectiveness of Century. Others capable of expressing an opinion have voiced regret over the condensed shape of the Old Style, or original, Cheltenham, an opinion in which the writer, professedly not an admirer of Cheltenham, concurs, though admitting the utility of the Bold and the Wide.

With respect to the character of the letter's appearance, another writer says the "Cheltenham family is Irish, and each member seems capable of playing the hodcarrier or the gentleman." We do not concur in the last statement; we'll hand it to the Irishman for being able to be a gentleman, all right, but Cheltenham type does not possess the grace or refinement emblematic of the most polite society. It is a type face emblematic of the masses, one that does a good day's work—at common labor. It suffices for commonplace printed things, but lacks the artistic beauty and feeling (speaking artistically) of such types as Garamond, notably, Caslon Old Style, Goudy Old Style, Cloister, Kennerley, and possibly others.

Of the individual members little in addition to what has been said need be stated. The Bold is emblematic of brute strength (Fig. 6) and is quite mechanical; it possesses nothing of strength, however, to compensate for the better appearance of Goudy Bold or Cloister Bold. Many members of the family, the extremely rotund and the extremely emaciated ones particularly, are unworthy of mention. The italic (light face) is ugly; some of the "swash" capitals are useful, but others, like the E, are very bad. On the other hand, Cheltenham Wide, of the same weight as the Old Style, but of about Bookman's width, is an excellent face where much copy is used, and especially if it must be set in small sizes. It is very legible indeed. With the Bold it provides a sturdy, legible advertisement (Fig. 7). Incidentally, the same capitals are fonted with the Wide as with the Old Style. The Wide, however, should not be used indiscriminately, because its rather extended shape affects it adversely from an esthetic point of view. For light display there is the very good Cheltenham Medium, which, with Bookman, shares a middle ground of weight.

GENUINE HAPPINESS CAN ONLY BE FOUND IN WORK

Happiness, I have discovered, is nearly always a rebound from hard work. It is one of the follies of men to imagine that they can enjoy mere thought, or emotion, or sentiment! As well try to eat beauty! For happiness must be tricked. She loves to see men at work. She loves sweet weariness, self-sacrifice. She will be found not in palaces, but lurking in corn fields and factories and hovering over littered desks. She crowns the unconscious head of the busy child. If you look up suddenly from hard work you will see her, but if you look too long she fades sorrowfully away.—David Grayson.



NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Newsy Papers and Good Headlines Not All

A circular recently received from one of the schools of journalism on "Lessons in Headwriting" prompts us to give a little attention to that subject, because we find that so many otherwise presentable newspapers are falling down on the matter of catching their readers' interest in the best stories they publish. This circular well defines headlines as follows:

Headlines bring out the salient features of the news story, without overstating or leaving anything to the inference of the casual reader of the head. It is a brief bulletin, to attract the careless and hurried reader to a thorough reading of the story. The "label" head had to go because it did not do these things. Attractive and well balanced heads add to the pleasing appearance of the paper, break up the page, and make it easier to read.

Then follows a description of the different kinds of heads and samples of styles, for the benefit of students. The same circular contends that good headlines and "Newsy newspapers solve the circulation problem. Good papers never stew about circulation. They do not find it necessary to put on circulation campaigns, conduct bargain days, operate gambling schemes, give circulation away with a piano, automobile or ponies. These fancies are rapidly vanishing . . ."

Conceding all that is said about the value of good and attractive headlines and good newspapers, we feel that the expression of a manager of one of the large metropolitan newspapers of a midwest State regarding circulation is more practical: "Make a good newspaper and then sell it." He stated that they were spending hundreds of thousands of dollars to make their paper better and better—to cover the entire field thoroughly and keep ahead of the other papers in features and news. "But," he went on, "we find that even when we have done that, the only way we can make any great increase in circulation is to get men out and sell it."

The fact remains, of course, that it is much easier to sell a good newspaper than a mediocre one or a poor one—at the full price. But this good big newspaper relies on its actual newspaper value for results, and not on premiums, schemes or votes. It uses every legitimate feature that will attract interest, gives away money prizes in title contests and other things that stimulate the interest of readers, advertises itself liberally, but maintains the best possible circulation organization everywhere in its territory. Its headlines would hardly carry its success to the desired point, neither would its features or its prestige. No matter how good it is, or its admitted value as a newspaper, it must still be sold to the public.

Selling the good newspaper on its merits is as ethical and as easy as selling any other article of popular interest or value. Antiquated small heads or "labels" for big stories are not to be recommended in these days when the definitions we have quoted apply everywhere. In this every newspaper should show modern ideas and use expert care, of course. The recent anniversary edition of *THE INLAND PRINTER* gave reproduc-

tions of front pages of the *Chicago Daily News* and the *Tribune* of forty years ago, in which the small and tame headings of news stories was the most noticeable thing aside from the front page advertisements and the uninteresting financial news and markets. Such front pages today would cost the same newspapers much in prestige and circulation.

A Simple Engraving Department

It may seem among the impossibilities for the average local newspaper to have an engraving department and an artist to design and draw features for the paper, but it is not. It does not require much expense to have something of this kind. To explain: A chalk plate engraving outfit costs but a few dollars. Any person with a little artistic ability can soon learn to engrave ordinary cartoons or cuts, make drawings and sketches and do line work that will appear quite respectable. A simple apparatus they now have permits tracing of cuts or designs upon the chalk plate, and with the tools provided with such an outfit the chalk may be dug out to the plate. This chalk plate then becomes a matrix to be placed in a casting box, and either type high or thin plates can be made from it. We know of local newspapers that have developed such a department until it has become an important part of the paper, with features that can not be duplicated in the same field.

We do not mean to infer that good chalk plate engravings can be made by any novice from the start. Far from it. But with the tools, the plates, some native ability and continual study and practice, such engraving can be produced. There are technique and an artistic touch, as well as thin and thick lines, shades and tone to be given to these engravings, the same as to any other. With the tracer, cartoons and line drawings are not very difficult, and in many ways the outfit can be used in emergencies to produce plates for the paper at a trifling cost. Sketches of localities, barns, houses, roads, street improvements, location of accidents, illustrating robberies, jail breaks, tragedies, etc., come in handy at times, and in cases where the artist becomes proficient enough, portraits of individuals are not impossible. We sometimes wonder why more newspapers do not develop such a feature when it is proved to be practicable and possible.

Old Plates Should Be Filed to Avoid Confusion

A fast-growing department of every newspaper workshop is in connection with the storing away of advertising cuts. In nearly all the newspaper shops he has visited the writer has noticed disorder and lack of system, probably existing because the need for better handling has grown gradually and the force has been getting along fairly well without method. Delay in getting a system of keeping and storing plates will cause further trouble and waste of time, so it seems that this is a matter that should be taken up and given attention during the next slump when the workmen have time. A home-made case or rack or some drawers suitable for the purpose

may be constructed and used, but start some sort of system, with labels that indicate names and branches of business for which the plates are adapted. Many offices using mats find less difficulty in keeping them properly stored and indexed, but ordinarily there are plenty of plates lying around. We have seen them stored under the stones, lying on type cases and racks, on window sills and under presses, accumulating dirt and grease and becoming unusable. Half of them might well be dismantled and thrown into the scrap metal heap to be shipped to some foundry. The office "cub" can do that work if he knows which ones to treat with his axe, but neither he nor the foreman may know what may be scrapped. Only the "boss" can give the order, and he ought to see to it.

In one systematic small-town shop we visited we found that a new plain-board cupboard had been built against the wall behind the linotype machine, nearly out of sight. It has a dozen or more labeled shelves, on which are stored plates which have been used but which should be preserved. The live cuts are also placed in this cupboard within easy reach, and on the back are marked the dates of insertion corresponding with the advertising record in the front office. This eliminates mistakes. In another office we found a stock cupboard with large drawers at the bottom, which are inconvenient for storing paper. Half a ton of old cuts have disappeared into those drawers, where they are ready for future use or for return to the manufacturer, and being so stored they are not covered with dirt and grime or marked with dents that make them unfit for further service.

Observations

We hardly expected that offering prizes in newspaper work would ever reach the editorial and special article stage successfully, but it has. Some of the finest editorials we have ever read have been picked for prizes in competition for silver cups and other things, and there are certain organizations affiliated with newspaper work now offering such inducements for special thought and study of expression. This is true in connection with schools of journalism, where it comes as a natural relation to their work with students. Even large editorial associations have found it practicable to offer some such competition for prizes. Sigma Delta Chi, a national journalistic fraternity now established in a large number of colleges and universities, recently made awards that have attracted wide attention. We have never read a more meritorious production than the essay written by Tulley A. Nettleton, of Oklahoma, as a college undergraduate, on the subject, "Should Newspapers Publish What Their Editors Think the Public Wants or What the Editors Think the Public Should Read," which essay was awarded first prize in an ethics prize contest with \$150 cash to be divided among the winners of first, second and third places. The second prize was awarded to Sherman J. McNally, of the State University of Iowa, on the subject, "Accuracy in News versus Editorializing." Third prize went to F. M. Reck, of Iowa State College at Ames, his subject being the same as that on which first prize was awarded. The winner of first prize was from childhood connected with the print shop of his father, and his natural talent was doubtlessly accentuated by the smell of printers' ink and the form and sound of newspaper terms. Which affords us the excuse to say that journalism students no doubt find that early connection and actual work and contact with newspaper making are a help not only in journalism studies, but in acquiring the best education in any line.

Frequently we have come upon newspaper publishers who try to avoid the impression that they are making good money from their business. They seem to think their public may take a notion they are making too much profit. Some of the most successful men in the world never shy at this possibility. Did

you notice recently that Wrigley has been getting near a column of space in the papers, showing the immense Wrigley building in Chicago as an evidence that advertising pays? Ever see Henry Ford denying that he is busier counting his money than he is making Fords? Ever find John D. Rockefeller hiding under the table for fear some one would discover that he is the richest man in the world? Ever find the most wealthy banker in your town hiding the fact that he is wealthy and prosperous? No, of course not. People love to

CRAWFORD - COUNTY - FARM - BUREAU - EDITION

Section One **THE DENISON REVIEW** Pages 1 to 8

VOLUME LXXII DENISON, IOWA OCTOBER, 1923

IOWA HAS GREATEST "AG" SCHOOL

R. K. BLISS URGES GREATER CO-OPERATION IN IOWA

First Business and Chairman of Commercial Council, Bliss Urges for Greater Good of Community. Bliss Work in Community.

IOWA FARMERS SHOULD TAKE THE INITIATIVE

Mr. Bliss Urges an Understanding of Farm in Order That Good May Better Understand the Other's Problem and New Help to Solve Them.

RALPH K. BLISS
Chairman of the Agricultural Commercial Council
First Vice-President

IOWA STATE COLLEGE IS ON ITS FIFTIETH YEAR

Appointed Division Represents 12 Departments, Offers 17 Courses Leading to Bachelor's Degrees. Students From All Over World.

RAYMOND ALLEN PEARSON NOW PRESIDENT

Most Recent Name of School, But Few Appreciate the Common Foundation of Its End in the World. Growing for Laughs and Smiles.

RAYMOND ALLEN PEARSON
M. S. in Agriculture, L. L. D. and D. of Agriculture
President of Iowa State College

Importance of the Field Agent's Work—How Time is Spent

Tells How to Eliminate the Field Agent From the Aptery



Crawford County Courthouse. Erected in 1905

First page of remarkably good special edition of the Denison Review, Denison, Iowa. The makeup is especially interesting.

go with the prosperous and strong. They hate to follow dead ones, unless it is to the cemetery. The newspaper publisher who is making money and lives modestly in a beautiful home is as much respected as the banker, and if he has bank stock and other interests aside from the newspaper he is regarded as a foremost and influential citizen, with a following that makes him more so.

A whole lot of newspaper publisher-printers are coming to the correct conclusion that it is better to handle only the commercial printing that actually pays than to press the matter for the sake of volume, and sacrifice profits accordingly. Adding an additional workman in a newspaper shop where printing is done, with the hope and expectation of keeping him busy, may be the very thing that robs the shop of its profits. The ideal situation is, of course, to have some extra help available when a rush time comes, but this is palpably impossible in most towns. The alternative is to press the regular help for the greatest possible production until the rush is over, and have no hangover labor to take away all the profits made in the rush. We are writing now on actual observations in the field, where we have seen exactly the situations referred to here. As sure as two and two make four, the profitable business is the one pressed close to its limit, with the possibility of accepting the best of the work offered and letting the questionable accounts go to the other fellow.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

FRANK PORTELLO, Billings, Montana.—The *Polygraph* is an unusually interesting and attractive-looking paper, although the presswork would be improved by a somewhat firmer impression.

R. M. COFFELT, Pittsburg, Kansas.—The *Collegio* is an especially good school paper, particularly as concerns typography and makeup. The print is somewhat too pale and some of the slugs are off their feet.

Slidell Sun, Slidell, Louisiana.—If the printing were as good as the makeup and advertising typography, we would say that your paper is fine. We believe both ink and rollers are at fault, also that there is not sufficient impression.

Shenandoah Daily World, Shenandoah, Iowa.—Except for the offset and smear which characterize the print, your issue for September 19 is excellent. Advertisements are mighty good and the first page makeup is interesting and well balanced.

Denison Review, Denison, Iowa.—Our compliments upon the handsome special "Farm Bureau Edition." The first page makeup, here shown, and the presswork, are excellent. Advertisements, also, are good; in fact, we do not believe much improvement could be made, practically speaking, although handsomer type than the Cheltenham Bold would make the paper more artistic.

Emmett Index, Emmett, Idaho.—In order that your paper will conform to what we consider a practical ideal, just one thing remains to be done, aside from perfecting the advertisements, which, however, are very good. The advertisements ought to be pyramided. The effect of order which results from that form of arrangement will make a great improvement in your already good paper and cause its good features to show to better advantage.

Owatonna Journal-Chronicle, Owatonna, Minnesota.—While every detail of the paper is well handled, the most praiseworthy feature is the excellent print. A good body of ink is carried without the least evidence of smear or offset, which indicates, first, a good grade of ink, then a good press, but most of all a proficient man in charge of it. The advertisements are excellent examples of the



The Criterion of Safe Investments

To the Professional Man, investment is an important issue. He knows by experience the value of accurate counsel on securities best adapted to the use of his surplus funds. His first consideration is the choice of an established investment house which can meet his demands unflinching.

It is natural that a large number of professional men look upon the Compton List of investment bonds as the most compact and reliable guide to securities.

Maximum investment value, safeguarded by the thorough scrutiny given to each issue, makes this list a criterion of investment safety.



JOINT STOCK LAND BANK Bonds give the highest return obtainable with total income tax exemption. Their exceptional security and marketability further commend them to discriminating investors. Our descriptive booklet and the latest list will be sent upon request. Ask for List S-7

William R. Compton Company
INVESTMENT BONDS

ST. LOUIS NEW YORK CHICAGO CINCINNATI NEW ORLEANS
Compton Building 14 Wall St. 109 So. La Salle St. Union Trust Building 602 Water & Bank Bldg.

This advertisement by the Warwick Typographers, St. Louis, Missouri, fairly sparkles. The oval ornament, the distribution of white, the little "fuddubs" extending from the booklet at the bottom, all contribute to an effect that would set this advertisement apart in any company.

simple style we have long recommended, and with the display set in either Caslon Bold or Cheltenham Bold a very good effect is obtained. We compliment you upon the neatness of the inside pages, resulting from pyramiding the advertisements, though makeup there is no better than on the first page, which, being a six-column page, requires a two-column heading in the central columns.

Uvalde Leader-News, Uvalde, Texas.—Your special "Fair" edition is very good in most respects. The advertisements are well arranged and forcefully displayed, but some of them are made unattractive by the use of block-letter type and "spotty" unit borders. Uniform display type—at least the prominent display of all advertisements set in types sufficiently similar to result in harmony—is essential to a pleasing newspaper page. Likewise, the consistent use of plain rule borders contributes a good effect.

Hoosick Falls Press, Hoosick Falls, New York.—Except for the advertisements at the bottom, the first page of your October 24 issue is well arranged. Printing is fairly well done. Advertisements, while fairly well arranged and displayed, are weakened through the use of types that do not harmonize either in shape or design. The six-point rule borders are too heavy for some of the smaller advertisements and look particularly bad where the corners do not "come up" snug.

Kentuckian-Citizen, Paris, Kentucky.—A little too much ink was carried on the July 21 issue. The first page is exceptionally well arranged. Advertisements are well arranged and displayed, and would be improved, more than

Grand Canyon (Arizona)
by Thomas Moran

THE GRANDEUR OF NATURE is nowhere so awe-inspiring as in the Grand Canyon—an unfinished part of the world, left there by God to make man believe in Him. This spectacle so fascinated Thomas Moran, that he devoted the greater part of his life portraying its grandeur, in those vivid colors he alone seems able to use without offending.

Moran's concentration on one subject, the Canyon, has made him the supreme interpreter of this wonderful handwork of nature to his fellowmen. Concentration of his ability on this one subject won for Moran success and fame.

And so, in other fields, commercial fields, concentration begets leadership. In the field of fine and medicinal chemicals, twenty years of concentrated effort in the laboratory, plant and the marketing of a few but important products, enables Monsanto to lead in quality and uniformity in such products as—

SALICYLATES ACETPHENIDINE
GLYCEROPHOSPHATES CAFFEINE
PHENOLTHALEIN ORGONAL HYDRA
SUCROSE VANILIN

MONSANTO

One of a series of advertisements by the Warwick Typographers, St. Louis, featuring an altogether unusual border treatment.

in any other way, by the use of attractive types. The condensed bold block letter is not an attractive face and ought not to be used in advertisements, likewise the more extended and still bolder block letter. The best arranged advertisements can not be attractive if the types used are not pleasing, whereas, with good types, perfection of design is not required for fairly good effects.

Iroquois County Times, Watseka, Illinois.—The issue for August 10 is very good indeed, the special first page, a memorial to President Harding, and the even presswork being outstanding features. There is no reason that we can think of to justify a claim that the banner headline on this first page should have been set in capitals, and there are several reasons why it is better as set in lower-case. It is more legible, it is more simple and it is more attractive. The lower-case gives the page an effect of openness that would not be so characteristic if the head were set in capitals. Lines set wholly in capitals of the italic letter should never be used.

Corvallis Gazette-Times, Corvallis, Oregon.—Of greatest interest is the attractive first page, which is well balanced and featured by a good variety in headings, which help materially toward making the paper appear "newsy." The print is fair, but considerable offset is apparent on the inside. If you could get along with a little less ink by strengthening the impression you could get better results. Although not of outstanding merit, the advertisements are very good, except where bold twelve-point line borders are used. As a rule, there are too many advertisements on the last page, although if any page must be glutted it had better be that one. The last is a very good page for the advertiser.

Daily Herald, Gulfport and Biloxi, Mississippi.—The makeup of the first page is interesting and well balanced, which, with a large amount of what looks to be interesting news matter, completes the list of the *Herald's* good points. The print is very poor. Insufficient impression seems the greatest trouble. We believe the ink, which appears pale, would be about right if the

impression were. Advertisements are very poor as a result, first, of the use of ugly gothics for much of the display and, second, of bold face for the body in a number of them. There is the added influence of crowding, which, as much as anything, can make an advertisement appear uninviting. The distribution of white space in many of the advertisements is very poor; in some we find more white space between the lines of the body than appears between the type and the borders. This gives an advertisement a disjointed appearance, wholly lacking in unity, and has the effect of causing such advertisements to "run into" adjacent display instead of standing out as units. The spotty "unit" border so largely used appears inconsistent and weak when compared with the types employed, and we urge you to standardize plain rule borders.

Now that he husbands his resources, the American economist is buying Phoenix hosiery as never before. A half-hose that will look well, and wear well, over the greatest number of miles, is demanded by careful men everywhere today. And that is why Phoenix is now scoring record sales. We're making a remarkable product these days.

PHOENIX
SILK HOSIERY
FOR MEN

Through an error made in the composing room the descriptive matter intended for the Kohler & Chase advertisement shown at the right was placed under this "Phoenix Hosiery" advertisement in our November issue, page 304. The "Phoenix Hosiery" advertising was written and designed by Glen Buck, of the Glen Buck Company, Chicago, Illinois, and the composition was done under his supervision by Munroe & Southworth, Chicago. The comment prepared by the editor of this department, which should have appeared under this reproduction follows: "An advertisement in which dependence for attention is placed upon an unusual and handsome border. In a newspaper or magazine where most advertisements are saturated with illustrations a display of this character is certain to catch and hold the readers' eyes because of the distinction it provides."

In fact, the advertisements were composed, seemingly, without the least thought as to how they would look, and we suggest that you start your compositors studying good work. There is a great deal of it being done today. Send for a copy of the Wayne (Nebraska) Herald, a small-town paper from which you can obtain a great deal of benefit, if you follow the style in which its advertisements are composed.

Cherokee Chief, Cherokee, Iowa.—Your special farm edition for September 3 is fine. Fewer display types in the advertising, likewise fewer borders, would result in a more homogeneous appearance, but on the whole we commend it. Many papers are being executed much less carefully or intelligently. When the standard is raised we will find fault with points that we now pass without mention. We don't expect a small-city newspaper to measure up to the standard of a national magazine, though why one should not be as perfect typographically, we can not understand. It does not cost a cent more to set an advertisement attractively in good types than to set it poorly in displeasing faces. Indeed, the simpler arrangements are best and require less time.

Herrin News, Herrin, Illinois.—From an editorial and business point of view your issue of September 28 is excellent. Typographically it is not so good. First of all, it is a shame to see advertisements on the first page of such a large issue. It would seem the size, in addition to providing plenty of room on other pages, would merit the dignity of a clean first page. The printing is poor. The advertisements are quite satisfactory in arrangement and display, where there is not too much display, but they do not look attractive because so many unrelated type faces are used, also because of the use of a twelve-point

rule border on some and of a light-unit machine border on others. This is inconsistent as well as displeasing. A page of advertisements can not look well when there is a different kind of border around each advertisement, unless, on the other hand, the display type is uniform, when different borders will "pass." In other words, we can not disregard all the laws of harmony and expect to have good-looking papers.

Gering Courier, Gering, Nebraska.—Yours is a dandy paper in all respects, but of all its good features we are most pleased with the print. Just the right amount of ink, uniformly distributed and with even impression, results in a clean-looking paper that is easy to read, more especially since the body type is a readable face of adequate size. First page makeup is orderly and suggests a lot of interesting news. As almost all the advertisements are displayed in Cheltenham Bold there is a pleasing unity of effect that is all too infrequently seen. You fell down in just one respect, and even that is not so bad as it might have been, because you carry a lot of good news matter. We refer to the fact that advertisements are not pyramided. The pyramid arrangement not only results in an orderly appearance but gives the very best impression as to the amount of news matter. Where there are a great many advertisements in a paper the advertisements should be pyramided if a good effect is to be had, but when there is a considerable proportion of news matter such a handling is not so essential. Still, it is desirable from the standpoint of appearance.

COMPARE

The entire history of the Ampico has been a record of comparison—comparison sought for—not grudgingly granted—comparison with the playing of the master musicians—comparison with other reproducing devices—comparison exhaustive and searching—over a period of years—in numerous places—by numerous people—by both the great and the not great—by all those who wanted the truth.

Pianists—Rachmaninoff, Liszt, Godowsky, Strauss, and half a hundred great masters like them, compared all reproducing instruments before selecting the Ampico. Strong conviction forced many of them, like Rachmaninoff and Godowsky, to forsake the device installed in their favorite concert piano, and turn to the Ampico—a proof of superiority unequalled.

Singers—Great operatic and concert artists have subjected the Ampico to the most difficult of comparisons—accompaniment for the human voice. Many of them, like Ponselle, reigning star of the Metropolitan, have sung with it in concert frequently. Geraldine Farrar has even recorded her own inimitable interpretations of her most famous operatic arias.

Critics—Philip Hale, H.T. Parker, Katharine Lyons, Clara Dowd and Edward Hawkins are national names signed to the musical criticisms that make and unmake great artists over-night. They have heard the Ampico in famous comparison concerts with such masters as Godowsky, Rachmaninoff and Liszt. The wonder of the Ampico has inspired their unwavering enthusiasm.

Owners—Hundreds of the most distinguished names in American life are on the roster of Ampico owners. The finest things the world affords are theirs to choose from—and they choose the best. A very few of the long list—J. Ogden Armour, Otto H. Kahn, Claus Spreckels, Mortimer L. Schiff, Vincent Astor, O.H.F. Belmont, Albert G. Vanderbilt, John D. Ryan.

You—But after all, no one but yourself can or should determine your choice. Levitsky says: "The selection of the right reproducing piano should not be entered into lightly. It is too important. It is just as important for you as for the artist, and should only be made after careful comparison." Need anything be added to this?

Compare the Artists
Set down side by side the lists of artists who record for the various reproducing instruments. Compare the length of the lists and the importance of the artists. The Ampico willingly rests its case on such comparison—without comment—without claims.

Compare the Instruments
There is a difference between the various reproducing instruments—a vast difference. The masters know it. You will recognize it—instantly. With no reservations, the Ampico is placed at your disposal for comparison—under any conditions you choose to impose.

THE AMPICO
—continues serenely on its course, amid all the welter of claims and counter claims, courting actual comparison always—and all ways.

KOHLER & CHASE
36 O'FARRELL STREET, SAN FRANCISCO
1401 and 1403 Broadway, NEW YORK
1001 and 1003 Broadway, SAN FRANCISCO
1001 and 1003 Broadway, SAN FRANCISCO
1001 and 1003 Broadway, SAN FRANCISCO

An advertisement so uncommon in appearance as to make avoiding it impossible. Designed by M. E. Harlan, San Francisco, California, and composed by Johnck, Beran & Kibbee, of that city, it must have created a decided sensation in the local papers. The entire series, of which this advertisement is a unit, impresses us as being striking to a degree seldom seen.

Sedalia Leader, Sedalia, Missouri.—Your first page is a lively looking one and the arrangement is very good, although we consider the secondary decks of the main news heads are set in type somewhat too large. The print is very good indeed, as are some of the advertisements. The one entitled "Who's Your Printer?" however, is very poor. We can not excuse the use of the large extra-condensed block head-letter used for the main display or the extraordinary space between paragraphs of the body, which is often greater than the space between the type and border. This results in a lack of unity—such advertisements do not seem to hold together. The shape of that particular advertisement does not permit of as attractive an arrangement as one of better proportions would, it being two columns wide and the full depth of the page.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

JOHNCK, BERAN & KIBBEE, San Francisco, California.—The folder, "Design," for the Morse-Metcalf Studio, is striking and impressive; it is featured by excellent and characterful artwork. We regret a color separation can not be made of the inside "spread," as we should like to reproduce it, but we are showing the title. The colors, deep red and black on buff stock, make a very pretty combination particularly suited for this design.

BERT C. CHAMBERS, New York city.—Your work with The Aldus Printers is of noteworthy excellence. The use of Kennerley, Goudy's handsome Venetian letter, on folders and broadsides of white antique paper is particularly happy, as the face, in fairly large sizes, is particularly suitable to that class of work. Word spacing and margins are excellent.

M. C. HENDERSON, Pittsburgh, Pennsylvania.—The *Pittsburgh Golfer* is one of the handsomest magazines we have seen, especially from the standpoints of typography and page layout. The unusually large headings with odd-shaped halftone illustrations contribute to a snappy effect, yet the appearance is pleasing as a result of the use of the old reliable Caslon.

Independent Reporter, Skowhegan, Maine.—The pictorial souvenir booklet, "The Independent Reporter" has one good quality, aside, possibly, from the text, which we have not read. That is the cover design, a simple arrangement, which, as printed in black and vermillion on brown stock, is both striking and pleasing. In every detail, however, the inside pages are poor. First, old and badly worn halftones, some coarse and others fine, were used and, as the ink is generally too pale, the effect is quite bad. Again, regardless of the amount of copy for given pages, all the matter was set in the same measure, except where it was necessary to run around cuts. As a result some pages have big open spaces in them, so big in places as to require the insertion of ornaments to fill out. On a book where a large number of cuts are to be used the pages should be planned in advance, with proofs of the cuts pasted in position on the layouts, and the copy prepared with a view to fitting the space. Only then will there be a uniformity of white throughout. On some pages there is simply a cut and a few lines of type, but even these lines are in the same measure as when the pages are full, leaving a very bad distribution of white space. Such matter should be set in narrower measure so that the group—type matter and cut as a unit—would conform to the proportions of the page and provide pleasing margins. The halftones on pages of this character are placed in the exact vertical center of the page, thereby giving the pages the effect of being too heavy at the bottom.

WORKING MEN'S COLLEGE, Melbourne, Australia.—"Our Work for 1922," the book of specimens of

students' work, is interesting. The "Analysis of a Three-Color Block," by Mr. Nicoll, instructor in process engraving, is particularly fine. The enlarged blocks, showing the distribution of dots, make the principle of three-color printing quite plain. While the typographic specimens are very good in arrangement and display, the appearance of most of them is not pleasing because unattractive type faces were used, also because unrelated faces are mixed and, often, because of too extensive use of ornamentation.

THE HENRY O. SHEPARD COMPANY, Chicago, Illinois.—"Style Individuality," executed for Percival B. Palmer & Co., Chicago, is quite attractive. Interesting page layouts, featuring women's stylish garments on models, and exceptionally fine presswork,

are the outstanding features. The work would be decidedly difficult to improve upon in any way.

WHITCOMBE & TOMBS, LIMITED, Auckland, New Zealand.—"The City of Enterprise," a souvenir book of New Zealand's finest store, is one of the handsomest examples of printing we have received from any source; it has real character. The exceptional use of color and decoration is in excellent taste and decidedly original. For those reasons the work does not seem overdone. Particularly handsome are the end leaves, printed in soft brown and blue-gray tints on gray stock. We have never seen a piece of work at all like it.

HALLINE PRINTING COMPANY, DePere, Wisconsin.—Except for the fact that the second group on the title page is too low and not close enough to the

title above, to which it is connected by the words "Compiled by," the booklet, "Wisconsin Artists," is especially attractive. The cover is excellent.

THE LORENZ PRESS, Buckhannon, West Virginia.—Specimens are excellent, in every way consistent with the work you have previously done, which we have admired and enjoyed for many years.

C. M. DOAN, San Francisco, California.—The specimens you have sent us are of the best quality.

AMERICAN WRITING PAPER COMPANY, Holyoke, Massachusetts.—"Paper and Service" is one of the handsomest books we have seen. The unusual treatment accorded the illustrations, coupled with excellence of workmanship and fine papers, is altogether unusual and deserving of commendation.

JOHN PLATT, Leicester, England.—Unlike most books containing specimens of students' work, indicating the character of training given in schools, the "Printing Trades Year Book" does not contain a single example which is not skillfully and carefully executed. Particularly excellent are the specimens of illustrations in color.

THE MODEL PRINTER, Willmar, Minnesota.—The advertising program for the Elks' musical comedy is far superior to the average booklet of that kind. For the most part, the advertising display is set in one excellent face, Goudy Bold, in the opinion of the writer the handsomest bold face yet brought out. The fault is that type sizes are too large practically throughout, resulting in an effect of congestion. On small pages such as those of this booklet large display lines are not essential. A booklet page should be nearer than a newspaper page, and it can be because there is not the competition for attention between advertisements that there is on newspaper pages. The same fault applies to the letterhead, that is, the type sizes are too large.

J. D. WOMACK & CO., Norman, Oklahoma.—Your work continues to combine neatness with pep in an unusual degree. The letterhead is particularly good.



DESIGN

Title page of striking folder printed by Johnck, Beran & Kibbee, San Francisco, California, for the Morse-Metcalf Studio, also of that city, advertising artists. The lettering throughout is characterful, as the sample here indicates, and we doubt if this folder could be printed to better advantage than in the colors used, deep red and black on buff antique laid stock.

—our new night make-up department sees to that—

PERHAPS you, like most progressive printers at present, are between two fires. Business, to a certain extent, is slowing up on one hand, while, on the other, those of your customers who have work in the house are insisting on service, speed and quality. This necessitates the constant employment of a full working force.

We appreciate the unusual demands made upon printers at times; we also realize the requirements necessary to meet these demands. And it is just such a condition that has prompted us to establish a night make-up department.

This department has been created for your economy—it has been installed for your convenience—and you will find it just as efficient in men and materials as our day make-up.

Its use will not only give you the opportunity of rendering an unexcelled typographic service to your customers, but will enable you to reduce your working force as occasion requires.

There has been nothing phenomenal about the growth of the Typographic Service Company; rather, it is the natural result of sincere application to the wants and needs of our many customers—in other words, carrying our slogan, "Service that Satisfies," to the nth degree.

Call us by phone or address us by mail. Our representatives will be glad to serve you at any time.

MONO LINO MAKE UP

Typographic Service Co.

Metro. 4520 327 East Fourth Street Los Angeles
or 822-806

This "spread" from a small folder by the Typographic Service Company, Los Angeles, California, is notable chiefly for its striking layout.

GRAPHIC ARTS CLUB, Brookings, South Dakota.—Both the announcement and program for the October 8 meeting are unusually good, although, on the former, the initial is a trifle too weak for use with the Pabst type, which has considerable interest now because only infrequently seen.

THE LENOX PRESS, Piqua, Ohio.—Your announcement of "Ye Olde Printe Shoppe" is not all it should be. First, the selection of a bold type face for the body was not a happy one, for it does not lend the proper atmosphere at all, while, in combination with the Parsons Italic, a violation of harmony results. In the text, the words "Printe Shoppe," in Engravers Old English, do not fit in, as they look smaller and, of course, are much more cramped than the body type. Too much white space surrounds the words, "To Announce," at the top, as it throws the bulk of the whole design too low and forces a crowding of the matter below, which is noticeable. White space, in fact, is not at all well distributed. Again, a folder with printing on the front would have been better than a folded card with the printing on the inside, though you doubtless did not mail all of them folded like the one you sent here.

WARWICK TYPOGRAPHERS, St. Louis, Missouri.—Hurrah! We're mighty glad to enroll St. Louis in the list of cities that are looking up typographically, with an organization of specialists in type display. The work is handsome; more than that, it is effective in a publicity sense. The "Monsanto" advertisements, one of which is reproduced in the Newspaper Work department, are unusually distinctive as a result of a unique "border" treatment of fine lines. Goudy Old Style was a most happy selection for the type. The William R. Compton advertisements are fine examples of newspaper advertising display, Cooper for the body and Goudy for emphasis working quite happily together. One of these is reproduced in the Newspaper Work department in this issue. Mailing cards, advertising your service, are full of pep and influence and quite original, too. Two of them are reproduced herewith.

ALVIN E. MOWRY, Franklin, Pennsylvania.—In arrangement and display, your specimens are very good, but the type faces you use are just the opposite. The difference between a good typographic design and a poor one is quite frequently simply a question of type. If a compositor appreciates good contour and the relative value of display, and prints attractive type faces on good paper, he will achieve about the best that is possible.

VERMONT PRINTING COMPANY, Brattleboro, Vermont.—Your type specimen book is a quality production, although the front margin is a little small and the back one too wide. The paper and binding, flexible leather, stamped in gold, are particularly good. The book gives the impression of a quality house.

ALPINE PRESS, Boston, Massachusetts.—The prospectus for the National Music Exposition is good in at least one respect—yes, two. The type face, Cheltenham Wide, is a particularly readable one and works to good advantage on the deep India tint stock, and the large headings set in Cheltenham Old Style italic make good display. The second and decorative color, yellow, is too weak in value—not chroma—and so we have the effect of unbalanced tones, while the smaller units printed in this color scarcely show at all.

JOSEPH BELCASTRO, Greenwich, Connecticut.—All the specimens are good. You employ Caslon Old Style to excellent advantage on small cards, folders, etc.

H. O. WOOD, Pittsburgh, Pennsylvania.—In the main the program for the banquet tendered the business men's association by the H. J. Heinz Company is very good. The placing of the cuts on the last page is poor, the front and back margins being equal, while, in addition, the cuts do not conform to the proportions of the page at all.

L. P. GENTIL, Minonk, Illinois.—The foreman is right, the red used for the letterhead of the *News-Dispatch* is too deep. It inclines toward violet, whereas, for good results with black, red should incline toward orange. Vermilion, such a red, reflects a blue gloss effect on black, which makes it snappier. The type face used is not a good one, at least for an involved display such as this. One can not grasp the smaller lines quickly. The same arrangement with a good type face,

such as Caslon, Garamond or Cloister, with the proper kind of red, would be very good. The main display is too weak as compared with the other items in the design.

EATON & GETTINGER, New York city.—The small folders are both interesting and neat, the type faces pleasing and the colors in excellent taste.

WILLIAM L. HARTMAN, Norfolk, Virginia.—The folder and the card for the typothetæ, printed in brown and light blue on India tint stock, are very attractive, also clean cut and readable.

TYPOGRAPHIC SERVICE COMPANY, Los Angeles, California.—Your small advertising pieces are characterful and snappy and represent a mighty happy use of type and lettering. Because of its unusual layout we are reproducing the inside "spread" of the folder, "No, sir, we don't quit with the whistle now." Spacing in some places is not what it ought to be, however.

FRANK C. PECK, Plainfield, New Jersey.—Except for the cover, the souvenir booklet, "Plainfield," is very attractive. As a design it appears very crude when compared to the neat and attractive text pages—and it is, furthermore, confusing. This results not only from the character of the design but also with respect to the colors, black and gold on deep brown cover stock. Presswork is excellent.

BEN L. KENNEDY, Oakland, California.—Your work is excellent, the selection of types and papers being thoroughly in keeping with the high-grade workmanship. We regret we can not reproduce some of it, but our department is printed in two colors, whereas, the beautiful Christmas greetings you have sent us are in three and four, and in excellent taste at that.

SATURDAY NIGHT PRESS, Detroit, Michigan.—In the execution of the novel booklet (Is it?) for the Union Trust Company, you have achieved something wholly unique and also mighty impressive. The page size is 14 by 4 1/4 inches, but that applies only to the cover and a single leaf at the front, inside, as the rest of the booklet is a long strip folded over and over. Our readers will be interested to learn that the strip with the first leaf measures ten feet when opened out and that it was printed on a 65-inch press. The strip is occupied by a continuous halftone, illustrating a number of blocks along

Beauty DIGNITY Dominance

Whatever your
message, we can
convey it properly---in Type

WARWICK TYPOGRAPHERS
1514 LOCUST ST. OLIVE 9221

Graphic demonstration of the fact that type can talk. A mailing card by the Warwick Typographers, St. Louis, Missouri, a new firm specializing in high-grade advertising typography.

lower Woodward avenue as it was thirty-two years ago. The halftone is exceptionally well printed in brown ink on India tint coated stock and makes a very good appearance. The engraver, also, is deserving of praise for the way he accomplished his part of the work.

THE BERKELEY PRESS, Boston, Massachusetts.—The several specimens of your advertising are characterized by the finest taste in typography and selection of colors and paper. The booklet, "How to Purchase Printing," done with the admirable Kennerley, is particularly attractive and the text is of an influential nature. The fine advertising you are doing ought to develop much business, especially from firms that appreciate the finest printing, and these, of course, are the best kind of customers.

PUNTON BROTHERS, Kansas City, Missouri.—"How to Get Results from Direct Advertising" is an impressive-looking book, featured by an especially striking cover, done on Lodestone stock. The text is excellent, made up largely of suggestions for the assistance of the advertiser in preparing his advertising, among which is a mighty good page on fitting copy to type. The showing of your type equipment at the back is impressive, although the equipment itself is not extensive or made up from the best available faces.

THE DAVIS PRESS, Worcester, Massachusetts.—Presswork on the catalogue for the Worcester Academy is of the best quality and the engraved cover design is dignified, as befits a book of this nature. The typography of the text is neat and legible, and the margins pleasing, but we do not like the heads as set in outline shaded type, especially with subheads set in bold face.

FROST BROTHERS, New York city.—Your stationery is excellent, in good taste in every way, as is also the announcement.

THE OAK PRESS PRINTERS, New York city.—The catalogue for the Wells-Treister Company, "The Furmost Line" (of furs), is mighty fine, the cover being unusual and striking, also quite pleasing as printed in gold on black stock. There are two things about it that we think could have been better, however. The tint on the inside pages has that "washed out" look that often results when a light color is weakened through absorption into a darker color of paper. It might have been stronger, and somewhat brighter, without detracting from the illustrations, which, by the way, are admirably printed on dull coated stock. It is always difficult to space type well in measures as narrow as that in the panels on the text pages of this book. To overcome the difficulties of spacing, it is often an advantage to change the measure slightly. Space between words is altogether too wide in many instances and detracts measurably from the book, at least as we see it. However, when all is said and done, the book

Pittsburgh Club of Printing House Craftsmen



"Share Your Knowledge"

NORMAN T. A. MUNDER

Printer Extraordinary

Thursday Evening, October 18, 1923

WILLIAM PENN HOTEL · SEVEN O'CLOCK



ON Thursday evening, October eighteenth, the patron saint of beautiful printing, *Norman T. A. Munder*, of the Round World, will be the honored guest of the Pittsburgh Club of Printing House Craftsmen, bringing with him an exhibit of his handiwork together with an inspiring message which those desiring to remain in the vanguard of progress along these lines will hail with glad acclaim.

Perchance it would interest you to learn that the products emanating from the Munder Institution at Baltimore have been exhibited and received tangible recognition at the foremost expositions of the universe. The House of Munder is virtually an "oasis" in the desert of printing, where he and his worthy assistants are doing their part nobly and well toward making their department of the industry bloom like unto the rose.

This distinguished gentleman has graciously consented to set aside his many activities and visit this great industrial community, bringing his message concerning the new day in printing, which is soon to be. Usually, oratory wastes itself upon the air, while the printed word survives—it dedicates itself to time. However, as Mr. Munder's address has to do with the printed word, it shall indeed be opportune. It will be fraught with much importance for those who aspire to excel in their chosen field of endeavor, and that includes pretty near all of us. So, all ye worthy disciples of Johann Gutenberg, plan to be present at this notable event, preparing yourselves for a rare feast of reason and flow of soul.

Not alone are the members and friends of our splendid organization invited, but our worthy employers as well are urged to sit at the feet of this Master, and imbibe his wisdom. Throughout Western Pennsylvania, the printing fraternity is heralding his coming with much enthusiasm, and his presence in our midst will mark an epoch in the annals of the Pittsburgh Club of Printing House Craftsmen.



Reservations should be made at once to avoid disappointment, due to limited accommodations. Mail reservations to ARTHUR C. GRUVER, 632 Duquesne Way, at once—\$2.50 per plate.

The original of this poster, for such it is, was 20 by 26 inches, so you can enlarge this picture of it in your imagination and visualize how really striking it is—and beautiful, too. It was submitted by Arthur C. Gruver, Pittsburgh, Pennsylvania, and we assume, of course, that he did it, particularly since it has all the earmarks of Gruver quality. The original is in red-brown and black on white paper.

Good Typography Attracts the Eye Like the Magnet Attracts Steel

WARWICK TYPOGRAPHERS . . OLIVE 9221

The Warwick Typographers, St. Louis, exercised good taste when they printed this mailing card on stock of a subdued color. It's epigrammatic as well as striking.

is mighty good in spite of the defects mentioned. Since you are responsible for the complete production of this work, let us say you have accomplished something of which you can feel mighty proud.

F. ERNEST NACHBAUR, San Diego, California.—The blotter, "Books," is interesting; it is also good. Had the body been set about two picas narrower you would have had a better line at the end, as this final line is so short it makes the contour and distribution of white space rather bad. We do not object to the Bradley in the book cover suggestion, made up from border units and an ornament, but we do not like it at all for the signature. A more extended type face would have taken up some of the white space alongside the signature group, which, in view of the smaller amount of white space that is used elsewhere, is awkward. We do not care for the type used for the body, but, of course, it provides variety.

G. L. NANCE, Delta, Utah.—Of the three letter-heads for the Camera Shop we like best the one set in Parsons, as it is "catchy" and just the type of design for which that type face is suited. The others are overdone and the type is not attractive. One should never use Copperplate Gothic in large sizes. Of the two latter headings the one in which the type is printed in brown is bad, as the color seems "washed out" and decidedly weak.



WE aim to do printing as well and as economically as it can be done, and we hit the mark we aim at so often that many buyers of printing say we are the most satisfactory printers they have ever employed.

The man who needs his printing at a specified time may suffer both inconvenience and loss if delivery is a few days late. We hit where we aim when we aim to deliver all work when promised.

The man who expects his printing to reflect credit on him has reason to complain if his printing does less

than he plans. We aim at a standard of printing as high as the need requires or the customer expects, and here we hit where we aim.

These are statements which we are prepared to prove.

If you want a printer who aims where he should and hits where he aims, let us send our representative to see you.

The
EDWARDS & FRANKLIN
COMPANY
Printers
1835-1845 East 23rd Street
CLEVELAND
Telephone: Prospect 3840

Uncommon treatment of a folder by Henry C. Nidermaier, Cleveland, Ohio, with type and ornament that are common. This is a real test of one's skill, and we compliment Mr. Nidermaier on his feeling for effect.

HENRY NIDERMAIER, Cleveland, Ohio.—We are reproducing all three pages of the folder, "Printing," because it represents a striking and original use of ordinary equipment that may suggest to other readers a plan for obtaining variety.

FRANK C. PECK, New Market, New Jersey.—Your business card is original in design and also quite striking.

SAMUEL H. STEIN, New York city.—The leaflet, "The Ideal Woman," is attractive as a result of a pleasing and uniform light tone maintained throughout.

LEWIS PRINTING COMPANY, Kansas City, Missouri.—All the specimens are of good quality.

FRED I. NICOLL, Melbourne, Australia.—Except for the fact that the lettering in the panels on the inside is too small to be easily read, the unique program of the annual dinner of the local photoengravers' association is unusually good. The cover is quite distinctive and a fine exposition of the possibilities of photoengraving.

CHARLES FIUMEFIELD, Bayonne, New Jersey.—The cover, "Sacred Hymns," is not a good one. First, the type of the title is too small for the size of the page, particularly since it is printed on a rather dark stock. Margins around the title, which is placed too low, are bad. There is evident an attempt at centering, in violation of variety and proportion. If the main display were in two lines, and if each word were as long as the two are as printed, and placed higher on the page, with the ornament correspondingly raised, a much better appearance would result.

GENERAL ELECTRIC COMPANY, Erie, Pennsylvania.—*The Coupler* is an exceptionally fine internal house-organ, well printed on paper



Joseph Johnson, decorative artist, New York city, has been issuing mighty good monthly calendars right along, but, in the opinion of the writer, this one tops them all in general excellence. We regret having to show it reduced in size.

quite good enough for a publication of its kind. We have seldom seen a company's report as well executed typographically as your "Thirty Year Review." Such books are usually handled like cheap office forms and law briefs—in other words, without apparent effort at taste or dignity. The cover design, set in Kennerley, is neat as well as dignified.

Mining and Oil Bulletin, Los Angeles, California.—Illustrations and reading pages are well handled, as, also, are the advertisements, from the standpoints of arrangement and display. We feel, however, that magazine advertisements ought to be displayed in a type face more chaste than Cheltenham Bold. The page being small, bold faces are not essential from a display standpoint and better appearance results when light-face types are employed. Our suggestion, therefore, is that you select some good light-face letter and standardize it for the advertisements, as nothing detracts more from a magazine page than mixing faces and different shapes of types. Also give white space an opportunity.

WALTER WAGNER, Represa, California.—While very ornate, the cover of the July Fourth program booklet is not too much so when the day is considered, also since most of the decoration is printed in a subdued color. The panel containing the type matter and the flag illustration might very well have been a little deeper, in order that the margins around the main display line at the top might be uniform and that the date, at least, might have been made a little larger. The fact that the date is printed in red, which, relatively weaker in value than the other types as printed in deep blue, required a bolder face

for best results. As printed, this line seems to recede. The inside would have been better if printed on white paper in blue ink, for the red ink on the blue paper has been turned to brown by the strength of the color of the paper, the ink not being sufficiently opaque to cover. Though a little crowded, the first and eighth of the inside pages are neat, although there is too much space around the initial letters. The other pages are too "spotty" as a result of mixing light and bold units; some of the pages are crowded and apparently overdisplayed.

RITE PRINTING SERVICE, New York city.—The circular, "Printing, Art and Economy," is very good, but the blotter suffers from "capitalitis" and the fact that the lines throughout are too nearly the same size, thereby giving an effect of monotony.

Greenwich News and Graphic, Greenwich, Connecticut.—Your letterhead is excellent.

COLYER PRINTING COMPANY, Newark, New Jersey.—As an example of the old-fashioned style of business card, executed in an imitation engraved type face, the one for Baker & Co. is satisfactory. It represents the common and conventional style of arrangement. By getting away from that class of type faces and avoiding stilted forms of arrangement, many printers are today getting out business cards that have considerable advertising value because of the interest and attention they arouse.

Weston Democrat, Weston, West Virginia.—"What Is Your Chamber of Commerce Doing?" is not a piece of work of which you are justified in feeling very proud. First of all, arranging the matter on the cover in two loose groups, one in the upper left-hand and the other in the lower right-hand corner, while readable, of course, is not so effective as it might have been made. A centered design with a good border would have insured a stronger cover. We see no value in setting the words "What" and "Doing" in capitals, the rest of the title being lower-case. Furthermore, we consider matter in the lower corner is too small, since it practically gives no publicity to your local chamber named in it. Margins are very bad throughout the text; indeed it would seem the type matter was made up for a shorter page, the top and bottom margins being very wide in relation to the front and back margins. This is inexcusable. The heads, set in light-face italic, are entirely too weak; they should have been set in bold face, unless larger. As printed, they are the same size as the body. The running head crowds the type matter below too closely. Manifestly, no consideration of space was given, as evidenced by your setting the names of the officers and directors on the inside of the front cover in such wide measure. There being quite a gap of space between name and officer on each line a much narrower measure was possible, which would cause the type to conform more nearly to the shape of the page. Nothing looks worse than an oblong type group or illustration on a narrow page.

C. M. BENNETT PRINTING COMPANY, Springfield, Ohio.—Our compliments are extended upon the fine manner in which you have rendered the half-tone illustrations in the book for the Wittenberg Academy. The title lines on the cover, however, are not well located so close to the top. Since the length of the name "Wittenberg" necessitated a long line, if an adequate size were to be used, we believe you should have centered the panel horizontally, although good effects are achieved with narrow groups by placing them to one side. With the group centered horizontally it should have been placed about three-fifths down the page. The typework of the text is clear and neat, although, instead of the subheads being set in capitals and small capitals,

a better effect would have resulted had they been set in fourteen-point italics of Caslon Old Style. However, the book is excellent, and we admire particularly the taste and appreciation of proportion and balance indicated by the location of those pages that are shorter than regular depth.

THE QUALITY SHOP, North Little Rock, Arkansas.—The main group on your letterhead is too narrow in proportion to its depth, an effect that is accentuated by the long line across the top and the fact that this line and the group are so close together. The invoice is much better, but we consider the type on the envelope corner card too large, although the slogan along the bottom is not.

HERBERT A. NIEMAN, Cincinnati, Ohio.—The cover of the booklet "Mona Lisa" is beautiful. The manner of printing the design in black and

KASTENHUBER & SON, Jersey City, New Jersey.—The fellow who "passed on" the letterhead for the Hudson County Typothetae is right, and the one who said it was abhorrent is dead wrong. Indeed, it is very attractive and the type face, Cloister Old Style, helps a lot toward making it so.

FREDERIQUE WARDE, Princeton, New Jersey.—Decidedly beautiful and appropriate, is the proper way to characterize the booklet, "Dedication of McCormick Hall," planned by you and executed at the Princeton University Press. With careful composition in fourteen-point—with just the right amount of space between words and lines—and with wide margins, the text pages represent the maximum in legibility and produce an effect that is wholly dignified. Fine paper completes the features of excellence. You are setting a high standard in the work done under your direction at the Press.

THE RIGHTER SERVICE, Philadelphia, Pennsylvania.—The blotters for the American Electrototype Company score as advertising in a class that is so common that anything to succeed must be wholly unusual. The humorous turn contributed by the character and technique of the illustrations insures a reading, so that results to be accomplished from the blotters are as sure as advertising can be.

A. S. CAIN, Grand Junction, Colorado.—Your specimens are excellent and you use one of the best type faces available today, Cloister Old Style. This insures full advantage from your carefully studied arrangements. Of the two printings of the letterhead for the Quality Grocery we like the one in which the major portion of the design is printed in black, as the one in which this part is in light brown, and the initials and rules in deep blue, results not only in a displeasing contrast of tone but the initials stand out entirely too prominently.

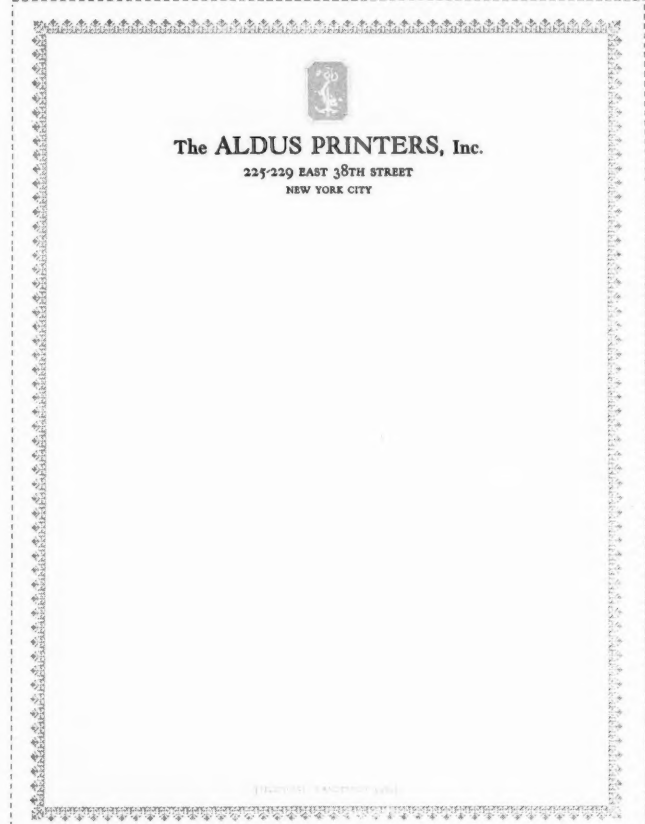
R. S. BEARD, Plymouth, Indiana.—Yours are among the best specimens we have received during the past month, and we regret exceedingly that they are printed in soft colors on colored stocks or that halftones appear in them, which makes it impossible for us to reproduce them for what we are sure would be the delight and profit of our readers. Featuring Goudy Bold and Goudy Old Style, you have the satisfaction of using two of the best type faces that are available today.

ROYAL ELECTROTYPE COMPANY, Philadelphia, Pennsylvania.—"How to Do Business With Royal" is one of the handsomest and at the same time most striking booklets we have seen in some time. The

presswork is perfect and the large size of the body in Caslon provides an appearance that is unusually striking, yet, withal, in fine taste. Dignity and strength in one is a combination more often heard about than seen. It requires, primarily, the right type face; strength in most cases is the result of bold faces, which, of course, can scarcely be considered dignified or beautiful.

LONDON SCHOOL OF PRINTING AND KINDRED ARTS, London, England.—"The Year Book" is a large and handsome volume, featured by readable and pleasing typography set off by wide and well proportioned margins and skillfully printed on good quality antique white paper. The articles forming the text are interesting and informative, and the specimens of work done by students indicate that a high degree of instruction is being given.

F. ERNEST NACHBAUR, San Diego, California.—The blotter, "When You Get Into a Tight Place," printed in an unusual color scheme—brown green and orange on light olive stock—is very pleasing. The effect desired of approximating the appearance of a Navajo rug was achieved and, as a consequence, the blotter ought to prove effective advertising.



Colorful and yet chaste letterhead by The Aldus Printers, New York city. The border of the original is olive, the ornament vermillion and the type black, printed on fine-quality white paper having deckled edges.

gold harmonizes perfectly with the novelty stock, featured by a mottled gold and black effect. We regret the use of the old and ugly Tudor text for the headings throughout the book, also the extent to which the body of the first pages of the different sections is dropped, which leaves so much white space above (inside the border), which, in contrast with the much narrower space at the sides and bottom, makes these pages unbalanced and displeasing. The page as a whole should be placed for good margins, but, when a border is used, especially, a large amount of white space above the heading does not look well. The strictly text pages in Bodoni with a border of harmonious figure are very good, but the color in which the border is printed is too weak; there is too great a difference between the tone value of border and type. Besides, the figure of the border is quite too indistinct. Why, however, so much wider margin at top and bottom than at sides of these pages?

GEORGE O. MCCARTHY, Hartington, Nebraska.—The letterhead for The Lyric Theatre is snappy as printed, but a good deep green would have intensified that effect while providing a better harmony with the orange than the brown does.

Review of House-Organs

BY A. J. FEHRENBACH



THE temptation to tear in and rip the tail feathers out of the contention held by some individuals in both the printing and advertising business—that the end justifies the means—has at length become too great to be resisted, and so we find ourselves constrained to register objection to that Machiavellian philosophy and to clarify the point of view upon which we base our criticism of it. Persons engaged in the printing and advertising business may be placed in two convenient classifications: (a) those who believe that *immediate results* are the prime and only desideratum of printed salesmanship, regardless of the merit of the commodity advertised or the quality and craftsmanship of the advertising literature printed, and (b) those who under no consideration would create advertising matter for commodities that are not of good quality, nor would they sponsor printed matter that was cheaply and slovenly prepared. We cast our lot with the

pieces that are certainly about as poorly printed and as distastefully designed as they could conceivably be—and yet these mailing units procure wonderful results. Well substantiated claims supplied with full proof are invariably shown, and yet in the face of the documentary evidence we have the temerity

This is a sample of Good PRINTING —the kind we like to do

but our work is not confined to house organs: it runs the gamut from stationery to voluminous catalogs.

Anything that should be well printed can be printed in our shop.

Prices? Our customers, large and small, affirm that when quality and service are considered, they are far from high. Not cheap—but right.

If your present connections are not wholly satisfactory we would like to call upon you. If they are we would prefer not to intrude.

BIDDLE-PARET PRESS
Complete Printing and Advertising Service
TWELFTH and CHERRY STS.
PHILADELPHIA

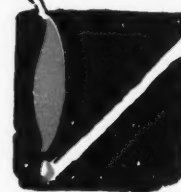
Bell—Walrus 3700—59—90 Keynote—Race 7011—12

Page advertisement in *Vision*, house-organ of the Biddle-Paret Press, Philadelphia.

latter—those who give careful consideration and who exercise discrimination as to the *means* by which *ends* are attained.

Proponents of *immediate results*—adherents to the theory that the end justifies the means—may well “point with pride” to the amazing results achieved by some slovenly pieces of printed matter. They can show you any number of mailing

THE LAMP LIGHTER



R. L. BROWN, INC. PRINTER
76 Beekman St.
NEW YORK

Vol. 1
No. 2

November
1923

Cover page of new house-organ published by R. L. Brown, Incorporated, New York city.

to frown upon such poorly printed stuff! Our contention is that if that sort of printing brought home the bacon in large quantities, how much more successful in any given case would not a neatly designed, tastefully printed series of pieces of direct mail have been?

Be it understood that we do not believe that there is not a large and legitimate field for inexpensive printing. There is; in fact that is the largest field in the whole business of commercial printing. However, there's no sound justification for turning out a job that is the very essence of poor craftsmanship, badly balanced layout and uneven presswork. After having been shown now and again by pragmatists that slovenly printing occasionally accomplishes something, it is heartening to go over specimens of printers' publicity that are neat and attractive—publicity that is designed to build good will for the printer and to bring in orders that will keep the printing machinery humming. The most generally used and perhaps the most effective printers' publicity comes in the form of monthly house-organs—a number of which we shall discuss.

The Lamp Lighter, publication of the printing establishment of R. L. Brown, Incorporated, New York city, has

recently been launched. Vol. 1, No. 1, which was issued in October, gives the reader a good statement of what this publication will attempt to do. The leading editorial of the initial number of this house-organ, which is edited by Oren Arbogust, gives the mission of *The Lamp Lighter* in these words:

It will tell you the things that we should like to tell you personally; it will describe direct advertising campaigns that have been successful and why; it will describe and illustrate the difference between catalogues that go out and sell, and those that only listlessly list the products of their makers; it will tell how to build business with direct advertising; how to get new customers; how to keep old customers; how to write business letters; how to build up good mailing lists; when to use one-cent and when to use two-cent postage; it will show business and office forms that make for easier bookkeeping and recording; and it will tell of ways to write good advertising.

The Lamp Lighter is going to be a mine of information about printing and selling. It is going to get right down and dig in a strenuous, consistent effort to present money-saving and business-getting advertising and printing methods. Watch for it each month; stick it into your side coat pocket and read it when you have the time; keep it on file, and tell us if you like it and what you would like to see in it.

Vision, house-organ of the Biddle-Paret Press, Philadelphia, never fails to bring to the reader something that he has looked forward to with real interest. Here is a house magazine that builds good will for one of the best all-around printing houses in this country—not one of the largest but one of those that stand out as an institution that produces printing of uncommonly good quality. This concern knows *how to advertise* as well as *how to do good printing*. The page reproduced, taken from a current number of *Vision*, is a specimen of good typography that should sell good printing.

The Wave, newly established house-organ of Edwin H. Farr, printer, Whiting, Indiana, is well done. It is a plain black and white job that does credit to the printer, who gives

—{October, 1923}—

THE PI-BOX

Monthly Bulletin of SAN FRANCISCO BAY CITIES CLUB
of PRINTING HOUSE CRAFTSMEN

The great duty of Craftsmen
is to the cause of good printing



He who best cooperates labor
least and yet produces most

With an Eye on the Future

THE MAN who works with his hands seldom is in a position to judge his own progress in life. He works away every day at the same tasks, and if you were to ask him, would probably deny that he is doing a better job today than he did a year ago.

Ruskin seldom re-read his own published works, but when he did was lost in amazement at his early grasp of his subjects. "Why," he wrote, "I am just beginning to understand those things now. How could I have written so clearly of them ten years ago?"

But show a man who works with his hands some of his work of former years, and he can see a hundred ways to improve upon it.

Either viewpoint is the result of the law of progress. Go forward or go backward. You cannot stand still.

The printing world is crying out for men who can do things. The supply of capable, "over-the-scale" workmen and foremen in every department is always less than the demand.

The Craftsmen's Club is an earnest effort on the part of forward-looking men in the printing trade to better themselves through exchange of ideas and to better others by rendering available the best technical advice and training that can be had.

Get behind the Craftsmen's movement. Attend meetings, and do your share in making it a success, and you'll be able to see your progress, instead of taking it for granted.

HARTLEY EVERETT JACKSON

Cover page of monthly bulletin issued by the San Francisco Bay Cities Club of Printing House Craftsmen.

The Purpose Of This Shop—

is not merely
to sell printing,
but to help you
sell more goods
through the use
of "Printing that
Sells"—

Get the Point?

The Barber-Printing
Company, Inc.

Winston-Salem, N. C.

BARB'VERTISING

Published by The Barber Printing Co., Inc.
Winston-Salem, N. C.

No. 1

July, 1923



GREETINGS: "To meet a long-felt want" is the purpose of this little publication. As a rule no publication is started without this aim in view. Generally, however, there is more or less of a question about the need of the publication, but in this instance there can be none. The need is with us as well as with you.

While it is generally known that Barber Printing means Better Printing, it so often happens that just at the time you are needing printed matter of some kind you do not recall this fact, or some solicitor calls and without a second thought the work goes to some other printery. Right here is the first need of this little publication—to serve as a reminder: "For Better Printing you want Barber Printing."

It is asserted and we believe that a house organ is a business builder. Now, that is the prime object, "the sum and substance" of the thought in mind in launching this little folder—to serve as a business builder in your interest as well as ours. We cannot build our business without serving to help you to build yours. If our service

his customers and prospects a fair specimen of his shop's product. This brings to mind the comment made by this reviewer in the September number concerning the house-organ, *Barb'Vertising*, published by the Barber Printing Company, Winston-Salem, North Carolina. We commended this printer for the good results he achieved in straight black and white printing. An interesting letter has subsequently been received from E. F. Barber, head of that company. Mr. Barber writes: "It is our intention to stick to one color for the text, using second or third colors for the cover. . . . The cleverest idea in our publication, in our opinion, you did not comment upon; that is, the coining of the word *Barb'Vertising*, making it a combination of our name and advertising. We should appreciate your opinion of this name." Here goes: We're perverse when it comes to saying a good word about cleverness. We like clever people, but we instinctively keep our hands on our watch when clever individuals are introduced. The newly coined word is too much of a tongue-twister—take the lower-case b out and it will read smoother and be easier to pronounce. If we were on your pay roll as house-organ editor, Mr. Barber, we might have attempted to be clever, too, and christened the creature *Barber Shop News*. You'd have had good cause to fire somebody for trying to be too clever!

Inside front cover page and initial page of the house-organ issued by the Barber Printing Company, Winston-Salem, North Carolina.

The Day's Work, published by the Procter & Collier Company, Cincinnati, is another very delightful specimen of printers' house-organs. It compares favorably with that splendid publication, *The Treasure Chest*, house-organ of the Charles Francis Press and the Thomas Dreier Service, New York city. *The Day's Work* is full of useful information on advertising and printing. Never before have we come across a better and

The Pi-Box, published as a monthly bulletin of the San Francisco Bay Cities Club of Printing House Craftsmen, is not a house-organ, but it is the organ of one of the most serious and effective clubs within the craftsmen's organization. *The Pi-Box* is ably edited and is a specimen of printing that measures up to what has come to be expected as the sort of thing that emanates from "the city of beautiful printing."

Quality, house-organ published by Clark & Courts, Galveston, Texas, is a first-rate business stimulator. It is a mighty well edited little magazine and is bound to be a welcome monthly visitor at the offices of this concern's clients. This instructive publication gives practical information to prospective buyers of printing and advertising matter. Here is a typical specimen of editorial copy found in the pages of *Quality*:

Many business men, we suppose, think that they would like to get out some advertising matter, and have certain points in mind that they would like to illustrate, if they could get somebody to make the proper designs, write their copy and lay out a circular, folder or booklet. The ordinary man has no particular need to know just who is fitted to take certain kinds of photographs; what artist can retouch them and sketch a design illustrating certain points; what engraving house is fitted to finish the work so that the printer can really turn out a splendid piece of advertising. The ordinary man has no more reason to know all those things than he has to be a half-way doctor or blacksmith. He only needs to consult a printer who makes a point of knowing these things.

The Mopaco Trail, published in the interest of printers and advertising men by the Moser Paper Company, Chicago, is a six-page house-organ sent out by this paper house. It is a neatly printed job, and should prove to be of practical help to printers because in each number it gives them hints on getting more business. An editorial in a recent issue of *The Mopaco Trail* follows:

A FEW WAYS TO KEEP THE PRESSES BUSY

The secret of business success (which really is no secret at all) is to keep the invested capital working at a profit. In the print shop this means "Keep every press busy." But there are times when this is not so easy. There are times when the flow of business seems to have dried at the source. These slack spells, brief as they may be, are what spoil the rosy plumpness of a year's profit. There is, however, a remedy for almost everything—even slack business—and printers being an ingenious lot have devised many plans to keep their presses trotting right through the quiet seasons. We have heard of one printer who takes two days each month to visit the professional men of his town. The jobs he picks up this way (and you'd be surprised at the number) are mostly all "chicken feed"—business cards, letterheads, prescription blanks, memo pads, blotters, and so on. One advantage of getting a bunch of small work of this sort at the same time is that the printer can make quite a saving by running a number of jobs in one form. Often small work of this nature picked up by an aggressive printer and executed well, leads to larger jobs.

The farmer is seldom considered a worth-while prospect for the printer. We believe, nevertheless, that a printer who understands thoroughly the fundamentals of selling—which apply to selling potatoes as well as automobiles—and with a knowledge of the community in which he lives, will be able to present plans to the farmer that will help him to sell his produce and stock at a profit. . . . Another printer makes about as much cultivating the farmers as the farmers do cultivating their land.

Printing Plus, published by the Baptist Press, Jackson, Mississippi, is always a neatly printed house-organ. It supplies us with the best evidence that there's some mighty good printing being done "away down south in Dixie."



THE DAY'S WORK

PUBLISHED BY THE PROCTER & COLLIER COMPANY, CINCINNATI
ADVERTISING, MERCHANDISING, PRINTING 400 McMillan Street at Reading Road

Volume 11

September, 1923

Number 2



Agency Research that Gets Definite Results

"Remember, facts first—get the facts or the facts will get you."

It is a rather significant fact that the number of subscribers to private statistical agencies has increased as much as three to four hundred per cent, it is estimated, since the world war has ended. Such data-gathering agencies are also more numerous, and organized on a larger scale, than at any time heretofore. The U. S. Government is employing research staffs in many of its departments with excellent results. In various fields a keener demand exists for accurate and current data on which to base decisions and action.

The advertising agency research staff concerns itself with a definite phase of data gathering. It gathers commercial facts that when rightly interpreted form the foundation of successful merchandising and advertising campaigns. The value of properly collected and compiled data touches the manufacturing as well as the advertising and distributing machinery of the business under study.

The more or less superficial research work still being done should not blind us to the value of market analysis that is efficiently done. The stereotyped questionnaires sent out by mail, or

having school and college students make calls and get "yes" and "no" answers, are as different from the methods followed by the competent research staff as the 1894 automobile differs from the present-day motor car.

The competent investigator is skilled in analysis, in detecting fundamental trends, in sensing the probable reception of new merchandising plans, in discovering the methods being followed by competition, in appraising the peculiarities of local conditions, in grasping the significance of facts available in the fields surveyed, in gaining reliable opinions on those who are responsible for the distribution of the product—in fact, he is as well equipped by training and experience to handle his situations as the lawyer is prepared to prosecute his cases successfully.

Steps in Handling Research Problem

In order that the reader may appreciate the careful manner in which a research problem is approached, let us enumerate the various steps. The first step is to determine the client's problem in one or more conferences with him. Then a pre-

[1]

Handsome cover page of ably edited house-organ issued by the Procter & Collier Company, Cincinnati, Ohio.

more concise statement of the relation of typography to advertising than the following, which we lift from a recent issue:

We like to define typography as the life-blood of advertising. What red, pulsating blood is to the human body, typography is to advertising. Typography, as we understand it, beautifies a piece of advertising. It gives it grace, action, beauty, life. It helps the advertising accomplish the purpose for which it was intended. Good presswork is necessary to produce effective advertising; good paper, good engravings, are also necessary; but all the good things in the world will not save a poor job of typesetting. The type is the foundation of your advertising structure. . . .

Have you ever stopped to consider the reasons why the waste basket receives so much advertising material? One of the reasons is that it does not appeal to our primitive emotion of attractiveness. Typography will, to a very large extent, lessen this great waste in advertising. One of its functions is to make advertising attractive—appealing to our emotions. We are all attracted to things of beauty whether they are creations of nature or something created by human beings.

Good typography makes advertising easily read. Good typography consists of well chosen type, good display, white space.

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Some Examples of
British Typography



In this eight-page insert are shown specimens of typography selected from a number which we have received from H. L. Gaunt, advertising specialist, 16 Springfield Mount, Armley, Leeds, England, and which were prepared under his direction. They are shown because of their unusual treatment, being characterized by simplicity, careful attention to balance, or proportion, ample white space and generous and well proportioned margins. Mr. Gaunt has demonstrated the fact that large types are not necessary in advertising composition, but that smaller faces, surrounded by sufficient white space, add a pleasing touch of dignity that is bound to attract and sustain the attention of the reader





The whitest of things

ONLY the whitest of things come from Fairbank. Every garment or part of a garment that should be white *will* be white—snowy white—when returned.

Everything is as finely laundered as the care of skilled hands can make it. The daintiest underclothing of the lady is quite safe at Fairbank, as are the collars of the man; we do not tear or discolour delicate lingerie, neither do we ruin collar edges.

Nor, for that matter, do we crack buttons, use starch where starch should not be used, or vice versa. And nothing is lost at Fairbank.

We keep our customers—and perhaps this is the surest sign of satisfactory work and reasonable charges.

FAIRBANK LAUNDRY
Lowtown



The Home of well-washed Clothes

THERE is much satisfaction and happiness in all labour that is honest and true; few things bring greater contentment, few things give more peace of mind.

EDITH WHARTON

Careful Milliner



2A WORTLEY RD. *Armley*



SCARVES & WRAPS

Man pauses, awestruck, before the mystery of woman's dress. If asked for a description he will say, "I couldn't tell you exactly . . . but it was very nice." His highest praise—yet quite sufficient, surely. For isn't this just the effect that tasteful clothing should produce?

Scarves and wraps supply the stylish finishing touch to almost every variety of feminine dress. Men like the look of them, too. Not that this fact would in any way influence woman's choice, of course. But still . . . men do like them.

Our selection of wraps and scarves is the largest and most varied in the North. The finest of silk and the purest of wool in every conceivable colour and combination of colours may be seen in scarf and wrap form on the first floor during the next few days, at particularly pleasing prices. You should not miss this display.

EMILE
Modes



AT THIRTY NINE PETERSGATE



FLOWERDOM

Do you know that very close to you there is a little kingdom of flowers ?

A place where flowers of every description bloom, season after season, attended to with skilled care by those who love and appreciate the beauty of nature's loveliest gift to us.

The small boy and girl seeking an expression of end-of-term thanks to their teacher ; the lover proclaiming his devotion by a shy offering of beauty to beauty ; the housewife wishing to brighten and enliven her home ; the business man proving that his affection does not wane with the years ; all these, and many others, find their desire in flowerdom.

*Make a call—it's just round the corner
—and gladden your eyes, even if you do
not wish to lighten your pocket.*

G. & S. BARKER

The Flower Shop

York





Shoes for Ladies

Shoes of real distinction, made with a purpose by master craftsmen; shoes of character, that lift their wearer from mediocrity; shoes that make just that difference between smartness and style; such are our shoes

From the shop girl who "aims higher," to the "lady in her castle," we are able to fit and please them all. No matter what the price you pay—your footwear will bear that stamp of quality that cannot be found elsewhere.

HOWARDS

Exclusive Shoes
NEWTOWN



DAINTINESS

There's something very sweet about certain women. Something, quite apart from actual disposition, which makes an instant appeal.

It's daintiness. Of feature, of figure, of clothes—all that and more. For it's daintiness of self.

Infinite care in the various items of toilet. Care of the teeth, the hair, the skin. There's a wonderful difference in women who take real trouble over these things.

And it's even more apparent when they use the Elfrida Series of toilet preparations to aid them. It puts the seal of good taste upon an admirable practice.

The
ELFRIDA
Super Toilet Series



FROM ALL CHEMISTS

STRIPES

There is one particular beauty about stripes; they are always "right."

A striped shirt worn with any style or colour of suit will invariably give that feeling of correctness in dress so dear to the heart of man.

We have an excellent selection of striped shirts in various patterns and colours. The finest of materials and the most reasonable of prices only.

May we show you some?

F · R · HARDMAN & SON

in the County Arcade

BRISTOL



CLOSED ON TUESDAYS . 10'CLOCK

FRESHNESS

PERSONS of little or no creative ability are apt to remark tritely that "there is nothing new under the sun."

A good milliner is a creative artist, and from her nimble brain and deft fingers are evolved Models which at least are different. Fashions lay down broad lines, but there is infinite scope for the employment of new touches and graces. "Edith Wharton" Millinery is always characterised by a freshness and distinctiveness which appeal to the woman of individuality

In support of this contention witness my present treatment of fashionable models. The hats in my Showroom are well worth inspection—will you come and see them?

EDITH WHARTON
Careful Milliner





EDITORIAL

ERE the presses finish their work on the next issue of *THE INLAND PRINTER* we shall have passed through the season which turns our minds to thoughts of "Peace on earth, good will towards men," and shall be starting on the journey through a new year. Were it possible, we should like to greet each and every one of our readers individually and personally, to express our heartfelt appreciation of their confidence in our efforts, signified by their continued support of this journal, and to wish them a "Merry Christmas and a Happy New Year." The wish is none the less sincere because conveyed in this general manner. We trust the coming holiday season will be indeed a joyous one to all our readers wherever they may be, and that the opening of the new year may be a stepping stone to still further progress and advancement, that peace, happiness and prosperity may be theirs without measure.

ELSEWHERE in this issue we reproduce a number of letters that we have received, complimenting us on our fortieth anniversary number, issued in October. We heartily appreciate the many kind comments we have received. It has been gratifying indeed to know that such a large number of our readers approve so highly of our efforts. One thing about these letters that especially pleases us is the fact that they all contain such excellent expressions regarding the past, present and future of printing. We believe our readers will derive a great amount of benefit from reading the letters we have printed, not because they contain complimentary remarks about this journal, but because there is so much in them that pertains to the advancement of printing as well as to other matters in which printers should be interested.

A New Contributor

In this issue we present an article regarding a woman printer of the sixteenth century, famous in her time, but now almost forgotten. The fame of Charlotte Guillard (1480-1557) is revived in the article by Beatrice Lamberton Becker, who succeeds Henry Lewis Bullen as librarian of the Typographic Library and Museum of the American Type Founders Company. Beatrice Becker has an enthusiasm for matters typographical which is equal to that of her illustrious predecessor, who upon his return from a twelve months' typographical voyage of discovery in Europe will resume his connection with the library and museum in the role of curator.

Beatrice Lamberton Becker is the daughter of Mrs. Lamberton Becker, one of the literary editors of the New York *Evening Post* and a well known lecturer on literary

topics. Miss Becker was born in New York, and is a graduate of the Horace Mann School and Barnard College, both of which are connected with Columbia University. She has achieved an unusual degree of scholarship, having a very intimate knowledge of Latin, French, Italian, German and Spanish. Brought up among scholarly bibliophiles, Miss Becker early acquired a love for the art of printing, even to the extent of becoming an amateur in that art, and acquiring an unusual knowledge of its history, all of which has made a work of love of her duties in the Typographic Library and Museum.

It is a pleasure to thus introduce Miss Becker as a new member of our staff of contributors, and we look forward with a great amount of interest to future illuminating contributions on the history and art of printing from her pen.

As regards Mr. Bullen, who is leaving his work at the library and museum for a tour of Europe, to be gone a year or more, we shall have a further announcement to make next month which we are certain will be of extremely great interest to all our readers.

"Prune Your Mail"

Recently we received a letter from George W. Danielson, president of Danielson & Son, Advertising, Providence, Rhode Island, with which was enclosed a proof of an advertisement, a good one, part of a series which is being used each Tuesday in the *Providence Journal*. The advertisement bears the heading, "Prune Your Mail," and as stated in the letter, "deals with a subject that is becoming a growing menace to advertising." It reads:

Uncle Sam has a growing problem on his hands—a problem in which every citizen is an active party at interest—due to the laxity of those who send and receive mail. Too many firms who use the mails to dispatch printed matter broadly seem to be taking little or no pains to secure and maintain accurate lists of logical prospects or to avoid duplication. Too few individuals seem to be giving sufficient consideration to the correctness of their address on incoming mail, with the result that much mail is frequently and repeatedly bandied from pillar to post in its erratic journey.

Perhaps we wouldn't be thus preaching national postal economy had we not taken occasion, within the year, to write approximately four hundred letters to simplify our own receipt of mail. Yet today we find ourselves being addressed in accordance with circumstances of a quarter of a century ago—and by firms whose merchandise we could by no possibility be in the market to purchase.

Messages similar to the foregoing should be given much wider publicity. The loss each year as a result of incorrectly addressed mail is tremendous, and a very large part of this loss could be avoided by a little attention to having mailing lists properly revised. Our postal officials have been doing their utmost to impress upon the general

public the necessity of having the correct address on all matter sent through the mails. It would result in an enormous saving of labor on the part of those who are responsible for the proper delivery of mail, and would also speed up delivery.

Convention Contacts

Breadth of vision and enlightenment enabling one to take an accurate measure of the printing industry are obtained by those participating fully in the printing conventions that are held from time to time. Stimulus to endeavor and the urge to reach out for larger although more distant goals are also thus acquired. Through friendships formed real growth and development come. From the exchange of ideas and experiences there is a wholesome feeling of "sharing knowledge." Assistance and helpfulness of mutual advantage and of various sorts are offered.

There is no end of inspiration to be drawn from a large gathering such as the several thousand printers who recently assembled in the Willard Hotel at the national capital to attend the convention of the United Typothetae of America. The inspiration may not always be realized at the time, but nevertheless it becomes a subconscious part of one's experience and stimulates the will to achieve.

During the convention just closed it was clearly seen that the average printer was open to conviction on any of the great problems confronting the industry. Convincing arguments or addresses presented from the platform, or talks in the more intimate and informal atmosphere of the lobby, helped to broaden the vision and enlighten the mind, and formed a background for future activity. Each printer had something of value for his fellows, although it was not always given from the rostrum. A part of his knowledge was shared sometimes in passing, or in meeting another printer for only five or ten minutes. As the convention was attended by leaders of the craft, the suggestions offered were strengthened by years of effort, observation, research and individual success.

In no sense could the hide-bound, or the narrow, participate freely in such a gathering. The value of such a conference can be sensed only by the fraternally inclined, the striver for real progress, the protector of the guild, the truly democratic craftsman, and the open mind thirsting for enlightenment. The privilege to confer is indeed a rare one, and when this privilege means an intimate and equal contact with contemporary printers of the first rank, it presents an opportunity that should not be neglected. Unfortunately, there are in the printing industry some monastic souls who do not enjoy the openness and frankness, the democratic spirit and the wide acquaintance of many of the craft. They are perhaps old-fashioned, set in their ways, and adhere unconsciously to the older tenets of the craft, avoiding gregariousness and exhibiting diffidence when mingling with fellow craftsmen. Reminiscent of the Middle Ages, there is still that adherence to the cloister and to those monastic walls in which the young industry was nurtured in solitude through deeply rooted inspiration that dwelt alone. But since printing has become in fact the very breath of life to many, and the only medium of the present age through which business can be carried on effectively, it has traversed all

national and international boundaries, and requires of its leaders that mingling and contact which draws deep draughts from the best stocked and deepest thinking minds of every section, so that the industry may progress and develop and be carried to ever higher levels of service to humanity.—C. M. Litteljohn.

"Proper Ethics and Respect of Trade and Customers"

The congratulations of the entire printing industry are due the Membership Committee of the International Association of Electrotypers for the constructive campaign of publicity which that committee is now conducting. One of the best and most illuminating summaries of the duties every individual owes to the trade with which he is connected is contained in a circular, a part of the campaign, which reached our desk during the past month. It bears the heading, "Proper Ethics and Respect for Trade and Customers," and is worth quoting in full:

You are responsible for the trade ethics which exist in electrotyping today. This is true whether or not you are a member of this association. If you are dissatisfied with present-day ethics and are honestly searching for the cause—*just look in the mirror and think hard.*

Trade ethics are not what they should be in our industry. Our members are *pulling* hard for better conditions. You can ease off the load which they have to *drag* if you will join our association—anchors are hard to pull.

You hold the respect of your customers by confidence, quality and reliability. Giving reduced prices to the "shopper" is not fair to your steady customers who trust you. Many other trade abuses need improvement.

Why not help us to decide on principles of fair ethics and then carry them into effect by living up to them yourself and by seeing that others are urged to do the same? Remember that our association gives *advice only*—nothing is binding upon you or upon the operation of your plant.

How well these statements apply to almost every branch of the printing and allied industries! We meet at conventions and pass resolutions, establish codes of ethics, and decide upon various matters for the benefit of all concerned. How soon after we separate and go our devious ways do we forget all about our good intentions! It is true, as suggested in the foregoing, that there is room for improvement in trade ethics in our industry, just as there is room for improvement in many other matters. What a lot could be accomplished if all would get together with a definite determination to maintain a proper standard of ethics, and then adhere to them constantly.

THE DAY AND THE WORK

THE day is short: the work is great: It is not thy duty to complete it, but neither art thou free to desist from it.—*Rabbi Tarphon.*

MAN is evidently made for thought, this is his whole dignity and his whole merit; his whole duty is to think as he ought.—*Pascal.*

To travel hopefully is better than to arrive, and the true success is to labor.—*Robert Louis Stevenson.*

WHEN all is holiday there are no holidays.—*Charles Lamb.*

THE talent of success is nothing more than doing what you can do well without a thought of fame. If it come at all, it will come because it is deserved and not because it is sought after.—*Longfellow.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

From the Far Corners of the Earth

To the Editor:

CHRISTCHURCH, NEW ZEALAND.

For years past we have received your valued journal, which is always a source of inspiration. The articles of later years dealing in creative printing have interested us intensely. The getting out of the rut of competitive mediocrity into the production of sales-producing literature is undoubtedly the route to competence and place in printing.

THE CO-OP. PRINT COMPANY,
C. H. Bascand, Manager.

The Point System, Ancient and Modern

To the Editor:

ALAMEDA, CALIFORNIA.

An editorial in the *Typotheta Bulletin* for October 15, containing a reference to the origin of the point system, reminds me of my promise to write up for THE INLAND PRINTER my connection with the point system in this country. In the building up processes of all the mechanical arts accuracy is only attained in the finished product through the establishment of definite values and gradations of the fractional parts of the materials used. This principle applies to the building up of a printer's form, the same as it does to the construction of a house. Without the mechanic's rule a carpenter would be lost.

It is a curious fact that among the many artisans in this country the typefounders were the only ones without method in the measurements of their goods. That this condition should exist in an industry so intimately related to the noble and important art of printing, four hundred years after the introduction of movable type, seems incredible. A remedy came at last, but not through the typefounders. A printer studied out a plan of measurements for type bodies, and succeeded in bringing it into general use. It is known as the point system, and is familiar to all the printer readers of this magazine, to whom an extended description will be unnecessary. Only brief mention will be made.

The mechanic's rule is made the basis for all type measurements, the inch to consist of seventy-two units, or points, one-sixth of which to constitute a standard pica of twelve points. There being six sizes between the pica of twelve points and the half pica, or nonpareil, of six points, the gradation would be by one point. Below nonpareil the gradation would be by half points, to meet the requirements of leads and rule, down to one point.

The *Bulletin* states that this system was brought out in France in 1737 by Pierre Simon Fournier, but was changed into the Didot method. When I studied out my plan in 1877 I had never heard of Fournier or of Didot, and did not learn what the Fournier system was until many years afterward, when Henry L. Bullen sent me the Fournier book. Therefore, the idea was as original with me as it was with him. It serves as corroborating proof that there is only one proper way to make type.

I learn from the *Bulletin* for the first time what the Didot system is which took the place of Fournier's. As neither of these systems ever reached these shores, and as those gentlemen have been dead two hundred years, the field for an invention of that kind seemed reasonably clear on this side of the water. Mine was declared patentable, and Mr. Marder urged me to apply for a patent. The reason I did not do so was that if the founders had to pay royalties, besides being at great expense for new molds, they would not take it up, and the printers would not be benefited, at least for a long time. So I made it a free gift to the type men. Even at that, Marder said I would never live to see all the foundries adopt it. His prophecy did not seem to pan out.

The discrepancies in the bodies caused confusion and annoyance among the printers throughout the land whose business requirements necessitated the purchase of new material from various sources. I had been all through this as a printer, and sympathized with the craft. The only remedy for this chaotic state of things would be an upheaval and complete overthrow of present methods, and the establishment of a graduated system as mentioned above. But this meant a revolution in type-making, and the discarding of the old molds that had cost approximately \$9,000,000 and had taken many years to make. It certainly was serious. The type men said my plan was like the Golden Rule—all right, but impracticable. "Who is going to pay for all these new molds?" was the question then asked.

The question asked me now is: "How did you get them going?" To this I reply: "By using the thin edge of the wedge," by which I mean inducing our typefounders in Chicago to tackle it. I knew that if point-body type could be once offered in the market, every printer would want it, and the demand would be beyond the capacity of any one foundry. After the Chicago typefounders had agreed to tackle it I went East and succeeded in inducing Conner's Sons, of New York, and the Cincinnati Type Foundry to take hold of it. John K. Rogers, of the Boston foundry, wrote me: "Please send steel standards for your new bodies, as we have decided to join in the procession, at the head of which you march." The Philadelphia foundry followed.

The value of the point should not be confined to bodies alone. The widths also should be considered. For the numerous and arbitrary widths in a roman font we are indebted to the caprice of the punch cutter or designer. In some cases there are seventy or more widths, which could be very easily reduced to ten or less, each width a definite number of points, and by using point spaces perfect spacing would result, with saving of time. I brought this matter up to Barnhart Brothers in Chicago in 1892, and they tried it out successfully. In one of their specimen books there is a trade-mark of two arrows crossed at right angles, underneath which are the words "Point Both Ways." In 1893 my San Francisco typefoundry cast all its type on both body and width point system.

Another little improvement belonging to the point family which was first suggested by me to Barnhart Brothers and adopted by them, was point and half-point spaces for job fonts. They objected at first on the ground that the half-point spaces would be hard to distinguish from the points. My suggestion to make the half-point spaces of copper, so that the eye could readily tell them from the brass one-points, cleared away the difficulty, and now these useful spaces are found in every job office.

I wish to correct the statement in the *Bulletin* that Marder, Luse & Co. started business immediately after the big fire in 1871 with point-system bodies. They did not make a single new body mold until 1878. They are entitled to great credit for their courage in tackling so great an undertaking so soon after their heavy losses in the fire. In conclusion, all honor to Fournier for antedating me a couple of hundred years, and a regret that he did not get anywhere with it. It is for the printers to decide to whom they are most indebted for the point system, which was as truly invented here as in France and successfully put into general use.

NELSON C. HAWKS.

Further Discussion on "Teaching Absurd Typographical Stunts"

To the Editor:

BOSTON, MASSACHUSETTS.

The communication from a New York man which you printed in the Correspondence department on page 83 of your October issue, headed "Teaching Absurd Typographical Stunts," contains unjust and quasi-derogatory charges. The first paragraph of "Master Printer's" letter is nothing but reckless assumption and, consequently, false deduction. He is deplorably misinformed or mistaken regarding the School of Graphic Arts at Wentworth Institute and its instructors when he asserts that "During the past few years they have gone in heavily for designing and printing from linoleum blocks, though the products of this so-called art are not sufficiently marketable to entitle it to absorb the time of students in the school."

To this gross misrepresentation of our work we need only to oppose facts. A *special course* in etching and block printing had for some time been conducted at Wentworth Institute offering instruction to art teachers, artists, designers, architects; and the classes met twice a week for two hours' work. This course was discontinued two years ago, and any one reading with some attention the circular in discussion would have noted that no such course is offered now. Evidently "Master Printer" has not been to Boston for several years, or he has not observed this school in session; otherwise he would have learned that students of the regular printing and engraving courses had nothing in common with this artwork or any other artwork, and that their time is given wholly to practical work and exercises; he would also have learned that a strict "discipline of thoroughness" is demanded of them by the experts who are teaching them composition, presswork, the commercial engraving methods, and the inseparable related subjects. We may assure "Master Printer" that these students, when they complete their courses, are well prepared for any routine work that awaits them in the shops of the country. We can furnish corroborative testimony from many local and distant concerns that are employing our former students, several of whom are holding executive positions.

And we will dismiss with some commiseration his insinuations of our "camouflaging" anything at this school and "making a loud enough splash" by instruction of little practical value. "Master Printer's" outburst against teaching "typographical tricks," induced by a piece of printing not designed in class or by students at Wentworth Institute, calls for the statement of our ideas and ideals. His worries over our "ten-

dencies" and over our students are unwarranted also with regard to our advanced course in typographic design, as this course is planned for a small class of mature students, who can judge for themselves the worth of the instruction given. With these students we naturally treat design as creative rather than imitative work, but they are not "taught to disregard the universally accepted practice of printers." On the contrary they are led to become intimately acquainted with it so as to be able to enrich it, to add to the existing accumulation of typographic thought instead of exploiting it as a mere means of subsistence. And in guiding these creative efforts of our students, we know perfectly well and can ourselves tell when the results are not of merit and acceptable, or, in "Master Printer's" formula, when "innovations are not improvements." Of course "Master Printer" has the right to disagree with and is free to reject our view of what is proper and justified in any departure from "established practice," though we deny that there is any such thing as an immutably established practice in design, or, for that matter, in any other manifestation of man's esthetic endeavor.

"Success in designing" no doubt signifies something else to us than to "Master Printer." However, we see and do appreciate the why's of his position. What he calls stunts and tricks, and whatever it is he terms crude, absurd and illogical in design as taught at this school, can be such to him only because he has never seen the early prints in which exactly appear *the different* and *the unusual* that he thus denounces, and perhaps because he is certain the celebrities of America's printerdom "would not countenance" it. And here we believe is the crux of the situation. At least it is determining our course. We have the deepest respect for many of our master printers; we are positively inspired by their supreme craftsmanship; we are less proud of the mechanical perfection of modern printing; and "American" design is simply distressing to us. For the naked truth is that most of our master printers have climbed today's Olympus of the art only as the cleverest of a procession of copyists and imitators of Italian, French, English, Belgian and other printers of by-gone centuries; they lack sadly in creative power and would be utterly helpless if forced to face the problem of twentieth century and American design in printing, or their ambition is satisfied with their rôle of meaningless, inconsequential supernumeraries and a handful of silver. The stubbornly defended "limits of a definitely established tradition" cover well their weaknesses and their course.

We may frankly state our position. We abide by the technical limits of the craft. In design, however, we can not accept the thesis that any limits can be set or were set by any great masters, and we do not concede such right to their little followers, past and present, who were or are emulating the exalted example of the coryphei by comfortably picking the fruit of their labors to adapt it to our ten thousand needs, corrupting and degrading it in the process.

We claim that like the old masters, if we printers only will it, we can create our own distinctive mode of expression, by building into our work our individuality, the character — strivings and limitations — and the spirit of our time and nation, and that only thereby can we contribute to the advancement of the art and live in history. We at this school can not but continue to work toward proving our contention. We have encouraging commendation of our efforts from progressive concerns in quest of men with initiative, rather than men capable only of reproductive and passive effort. Knowing the scarcity of the requisite student material, we are happy to be able to attract it and assist in developing the special help wanted. Of course, the majority of the graduates of our design course will qualify less prominently as layout men.

VOJTECH PREISSIG,

Head, School of Graphic Arts, Wentworth Institute.

More Letters on the Fortieth Anniversary Number

Progress Shown by Anniversary Number a Revelation

To the Editor:

AMES, IOWA.

The October number was magnificent! I can hardly realize to what a science and an art the printing business has attained. The progress of forty years as shown by the anniversary issue of *THE INLAND PRINTER* was a revelation.

G. L. CASWELL,

Managing Director, Iowa Press Association.

Can Not Afford to Overlook It

To the Editor:

BROOKLYN, NEW YORK.

I wish to express to you the very keen interest with which I read your October issue, and I want to congratulate you on having had a birthday. I hope that as the years go along *THE INLAND PRINTER* will continue to be the same sort of splendid and excellent journal. In my estimation it is the best printers' trade journal today, and no one who is interested in the artistic aspects of printing can afford to overlook it.

O. A. MORGNER,

Morgner Catalogue Company.

Got Under Way Three Years Before

To the Editor:

BROOKLYN, NEW YORK.

I have spent quite a little time looking over the October number of *THE INLAND PRINTER* and I want to say that I think you did a mighty good job. It did not occur to me at the time Mr. Beers, your eastern representative, mentioned this issue that the beginning of your company was very close to the beginning of ours. We beat you by three years, but this is really trifling when you look so far back.

NORMAN S. GITHENS, *Advertising Manager,*

P. Wesel Manufacturing Company.

Revives His Interest in Printing

To the Editor:

MARYSVILLE, CALIFORNIA.

Away back in the late eighties and the early nineties when I used to set my own jobs and run them off by foot power on an old style 10 by 15 press I used to get a great many ideas from *THE INLAND PRINTER*. For the past twenty-five years I have been on the editorial desk and have just naturally forgotten about the printing end, but the October number revives my interest in the art preservative, as we used to call it and practice it in the long ago.

W. S. O'BRIEN,

The Marysville Democrat.

Thinks Modern Artists Have Nothing on Mr. Allexon

To the Editor:

WASHINGTON, D. C.

I have before me the fortieth anniversary number of *THE INLAND PRINTER*. For its historical data alone it is worth the entire annual subscription price; it has rejuvenated me and made a young man of me again. As I turn the pages my mind harks back to the days of my youth, when rules, ornaments and fancy-faced types were the style and a man's status as a printer was determined by his rule-twisting ability. "Them was the good old days," surely enough! Mr. Allexon's skilful manipulation of the rule and tweezers deserves the highest praise; modern artists have nothing on this gentleman. His work is another illustration that it would be well for the present-day printer to put a little more personality in his work and less "modernity."

There are many other good things contained in this number that I shall not attempt to enumerate. It is a gem from an artistic standpoint, and to a "print" who has served his days in the country shops it brings a wealth of memories.

FRED M. HUDDLESTON.

Shows Greater Strides Made in Composition and Layout Than in Printing

To the Editor:

CHICAGO, ILLINOIS.

Last night I took the fortieth anniversary number of *THE INLAND PRINTER* home with me and went through it from "civer to civer." Congratulations! It is an ambitious effort, well done. The notable advance in typography would naturally be most apparent to me, but it does seem as if we have made greater strides in composition and layout than we have in printing.

BEN C. PITTSFORD,

Ben C. Pittsford Company.

Some Unusually Distinctive Work

To the Editor:

ST. LOUIS, MISSOURI.

I can not refrain from writing you a letter of hearty and sincere congratulation upon the splendid anniversary number issued in October. I have not been directly interested in printing for at least twenty-five years, but my interest has been sustained nevertheless, and as a regular subscriber to the journal I look forward each month with pleasure to the coming issue. You have done some unusually distinctive work in this particular number, and I have no doubt that you have heard from a great many of your subscribers upon your success.

B. H. SAXTA, *President,*

Conservative Life Insurance Company.

Interested in Work of Old-Time Rule Twisters

To the Editor:

ITHACA, NEW YORK.

We have all been enjoying the anniversary number and think we had better tell you so. Especially interesting to us was the exhibit of the work of the old rule-cutters. They sure cut a mean rule those days! Isn't it remarkable that printing struggled along that way for such a long period? The fundamentals of good printing were within easy reach of every one, but every one seemed blind to the fact. There is no doubt that it was publications such as *THE INLAND PRINTER* that broadcasted the rediscovery of the old artistic work. Now that we are started upon the right trail, printing ought to develop to a very high point.

H. J. VAN VALKENBURG,

Ithaca Engraving Company.

Newspaper Owes Great Debt to Men Who First Put Ideas Into Type

To the Editor:

CHICAGO, ILLINOIS.

I have received the copy of the anniversary number of *THE INLAND PRINTER*, and want to congratulate you on the issue as well as on forty years of fine work. I was interested in the good story on printing as the servant of journalism. The exhibits showing the evolution of the art under the hand of master craftsmen especially appealed to me.

Certainly the newspaper owes great debt to the men who first put ideas into type. Without printing, printer and press, journalism would yield all its power to persuade and inform the multitude.

H. F. HARRINGTON,

Director, Medill School of Journalism,
Northwestern University.

Thinks It Was the Best Ever*To the Editor:*

SPRINGFIELD, OHIO.

I wish to congratulate you on your fortieth anniversary number. I think it is one of the best numbers ever gotten out.

EDWARD F. GROSKEY.

In Printing Business Nearly Half Century*To the Editor:*

OGDENSBURG, NEW YORK.

I want to express my congratulations on your fortieth anniversary edition, and incidentally to tell you of my appreciation of the many good things learned from two score years of monthly visits of *THE INLAND PRINTER*. I began to take it early in its career and have continued it either to myself personally or to the company of which I am president. The advancement of the printing industry as noted in the birthday issue has certainly had powerful help from *THE INLAND PRINTER*. I have been in the newspaper and printing business for more than forty-six years and hope to pass the fiftieth year, and will certainly continue taking your journal so long as my eyesight lasts.

GEORGE F. DARROW,

*The Ogdensburg Advance Company.***Believes Printers of Today Hardly Realize Their Opportunities***To the Editor:*

ROANOKE, VIRGINIA.

Just a word of congratulation on your fortieth anniversary and on the splendid issue celebrating this important event. We have just celebrated the fortieth anniversary of our company's organization and business history in Roanoke.

I remember very well the beginning of the publishing of *THE INLAND PRINTER*, and have kept fairly well informed as to its history and progress during the intervening years. You should be proud of your work, and of the benefit it has been to the industry. I am fifty-nine years old, and have spent about forty-eight of these years in the printing business, forty years with the company bearing my name, and wish that it were possible for me to live as much longer to enjoy the progress of the business I love. The young printers of today hardly realize and appreciate the opportunities they have for informing themselves about their business and vocation, through such mediums as trade journals, which present to them periodically the information and knowledge that we of the earlier days had to dig out by main strength and awkwardness.

EDWARD L. STONE.

He Stayed With Us Through Thick and Thin*To the Editor:*

PHILADELPHIA, PENNSYLVANIA.

It is with pleasure that I congratulate *THE INLAND PRINTER* on its fortieth anniversary. I take especial pride in this on account of having the rare distinction of being continuously a subscriber from Vol. 1, No. 1, until the present day.

Previously to the advent of *THE INLAND PRINTER* I subscribed to a printers' journal issued also in Chicago, published by Boss or a similar name. This journal did not exist long, and shortly after its demise *THE INLAND PRINTER* appeared and appealed to me, and it has continued to do so from that time on. I have the original Vol. 1, No. 1, and subsequent copies. Often do I bring out the early volumes and peruse them and note the various styles of typography.

Walking through the pressroom nowadays and watching the Kelly presses and the Miehle verticals automatically feeding recalls my early days in the game—running errands, sweeping the floor, roller boy at a Washington hand press, 240 (a token) impressions an hour, and thumbs blistered from holding the roller (a large brayer); and then advancement to feeding and kicking a Gordon press. In those days we did not think it anything to kick a press for ten hours a day, quitting on Saturdays at five o'clock.

One of the biggest joys of my life was when we installed a Potter drum cylinder and a Baxter engine, and added to our sign "Steam Power Printers." Those were the good old days! One of the pleasures we had, which I think is now extinct, was to "jeff for a growler of suds."

There is certainly a difference between Vol. 1, No. 1, and Vol. 72, No. 1. The articles by Mark L. Crawford, Will H. Mayes, E. M. Lovendale, etc., provide an interesting contrast with articles written in the early issues by Mark L. Crawford, A. C. Cameron, S. McNamara, and numerous others who enlightened us in the "art preservative."

I was pleased to see in the anniversary number reproductions of specimens of artistic typography of the eighties. These I know will please a great many of the old-timers as well as the youngsters of today, just to show the youngsters what we were up against in our early days. It is true printing has made progress in the past forty years, but the job compositor was no slouch forty years ago. He took more pride in his craft than I think is prevalent now. Why is this?

Wishing you many more years of prosperity, I remain
Sincerely yours,

R. J. WALTHER,

*The Walther Printing House.***Complete Bird's-Eye View of the Industry***To the Editor:*

BATTLE CREEK, MICHIGAN.

For two evenings at home I have reveled in the fortieth anniversary issue of *THE INLAND PRINTER*, and while I have by no means digested all of the riches therein displayed, I can not refrain from tendering you my warmest congratulations on having put forth a number that in point of variety of contents and historic reproductions doubtless excels anything of the sort ever before attempted.

The various articles by your contributors, taken in connection with the reproduction of your first pages, give a most complete bird's-eye view of what the industry has passed through in the past forty years. You have, therefore, not only the record of these forty years to be proud of, but you also have in this issue a most creditable achievement to your record. With best personal regards, I remain,

Yours very truly,

FRED W. GAGE,

*Gage Printing Company, Limited.***Gives Good Idea What Was What Forty Years Ago***To the Editor:*

WHIPPLE, ARIZONA.

I have enjoyed reading the fortieth anniversary number of *THE INLAND PRINTER*. Now that I have made a pretty thorough job of it I want to congratulate you on your successful effort. First of all, the cover gave me a feeling of satisfaction because of its good appearance and its skilful execution. Then I delved into the magazine and took great interest in studying the typography of forty years ago and comparing it with that of today—what a difference, and for the better, too.

Naturally I wonder what the typography will be like years later. At present the underlying principles that make for good work are studied and practiced to a high degree by the best printers, and others are following as well as they can. The principles of design are here to stay, but perhaps the constant study and practice of them will give us a still better interpretation of their use. Whether the tendencies will be toward the severely simple or the interesting decorative and human-like style remains to be seen, but good it ought to be.

Seeing the specimens of the "good old days" and then reading the articles of retrospection by the various writers has undoubtedly helped all of us younger fellows to get a pretty good idea of what was what forty years ago.

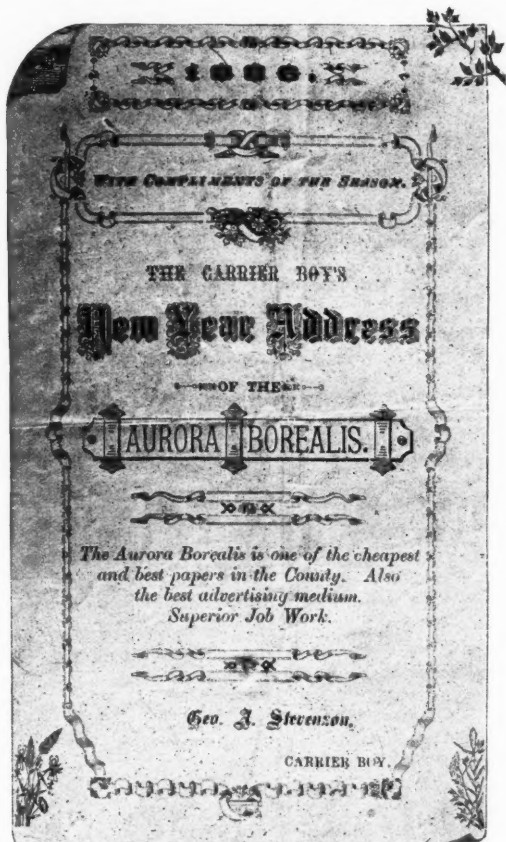
FRANK M. KOFRON.

Started His Career About the Same Time

To the Editor:

CHICAGO, ILLINOIS.

I have just concluded your magnificent review of forty years in the printing industry. Congratulations! It is a volume to be preserved and read and re-read. It carried me back to my youth, when I looked forward eagerly to each issue of *THE INLAND PRINTER*. I did have a complete file of the first ten years, which was one of my chief treasures as a boy; they are still in storage somewhere among my scattered effects.



Mr. Stevenson's First Piece of Job Composition

The fact that *THE INLAND PRINTER* and I started our career in the "art preservative" at the same time has always been a pleasant memory. To interest me my father placed a subscription beginning with the first number, and I have never missed an issue from that time.

I am enclosing a copy of my first piece of composition, which will give you an idea of the impression *THE INLAND PRINTER* specimens had upon me at that time. I remember distinctly my grief at our paucity of ornaments. I believe there were not many left in the case when this job was completed. Notice the George Ashton, afterwards reversed in honor of an uncle who remembered me in his will. The job was considered a "crackerjack" for a country village. Please return this specimen, as it is still a treasured relic. You ought to see some of my efforts when I graduated into a "rule-bender." Will have to dig some out some time.

"Them were the happy days." The foreman was an aristocrat with his dollar a day. The apprentice worked the first six months for nothing, then fifty cents per week and so on. I again congratulate you on your wonderful résumé and magnificent piece of printing, and extend every good wish for your continued success.

ASHTON G. STEVENSON.

Criticism Spurs Him on to Success

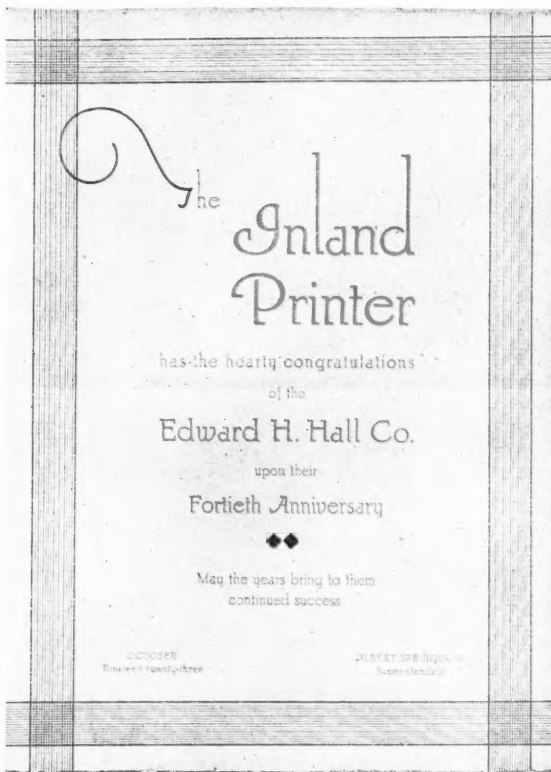
To the Editor:

ALBANY, NEW YORK.

The fortieth anniversary number of *THE INLAND PRINTER* is before me. As a constant reader of this magazine for over twenty-five years, I will say that it is a typographical classic, and I must congratulate you on this magnificent example of the printer's art. I attribute my success as a job printer to the constant perusal and study of its pages. I commenced sending specimens of my work to your magazine away back in 1898. At first the "sassy" criticisms were many and often, but they prompted me to do better. Finally in your issue for May, 1903, I was favored with a reproduction, and later on I was favored still more. Many a night I went back to the composing room to reset a job that had been criticized.

It is a happy coincidence that on the very day that your "big bundle of beauty" was delivered to me I commenced my duties as printing instructor in the vocational school in this city. One of my first duties will be to acquaint my forty-odd apprentices with the marvelous results I gained from reading *THE INLAND PRINTER*. I am going further than that—I will offer a prize of one year's subscription to *THE INLAND PRINTER* to the apprentice who makes the greatest progress from now until March 1, 1924. I firmly believe that apprentices can gain more knowledge of display, balance, white space, grouping, the proper use of italics and text letters, the correct borders for bold and light face types, simplicity of arrangement, etc., from reading good trade journals than from all the lectures from here to Harlem, for in the trade journals are reproduced the work of the best typographers in the country. Constant perusal of them is bound to instill a knowledge of the typographic art. It gives the student incentive to originate, for he can visualize some arrangement he has previously seen and read about.

ROBERT H. PARMELEE, *Printer-Designer*.



How one of our subscribers expressed his appreciation of our anniversary number. We thank you, Mr. Springer, and all your associates in the Edward H. Hall Company, for your congratulations and the manner in which you have expressed them.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE centenary issue of the *Lancet* was published on October 6.

AFTER fifty-one years of service Maurice B. Adams, architectural editor of the *Building News*, has retired.

THE *Morning Advertiser*, a London daily which was still set by hand, now announces its conversion to the use of line-casting machines.

FROM October 1 to 20 the Design and Industries Association held an exhibition of modern printing at its offices in Queen Square, London. A feature was made of newspaper advertisements.

THE *Pall Mall Gazette*, England's oldest newspaper, went out of existence October 27, being absorbed by the *London Evening Standard*. It was founded in 1803, and for a number of years previously to the last was owned by William Waldorf Astor.

IT is reported that Lords Rothermere and Beaverbrook are negotiating for the purchase of the newspapers, some forty in number, owned by Sir E. Hulton, of Manchester. The purchase price is rumored to be between three and one-half and five million pounds.

ROBERT MILLAN, of Glasgow, now has the record of being sixty years continuously a member of the Scottish Typographical Association, of which he has the honor of being at one time president. He is still at work as a compositor on the *Glasgow Herald*.

AT THE British Esperanto Congress recently held at Bournemouth it was reported that 62,000 books on Esperanto had already been published. It is claimed that tremendous impetus has been given to the spread of this world language by the report on Esperanto, which has been adopted by the League of Nations.

ON SEPTEMBER 9 occurred the death of Owen Connellan, deputy lord-mayor of Leeds, who was for many years one of the most prominent members of the Typographical Association. He was a compositor, and had spent twenty-four years on the *Yorkshire Evening Post*. For twenty-six years he had been a member of the Leeds city council. He had attained the age of sixty-seven.

A PROPOSED visit to America by the president and the secretary of the Federation of Master Printers, which was the outcome of a resolution passed by Federation Council at a recent meeting, it now appears can not be carried out, due to pressure of circumstances at headquarters. Though the idea has been temporarily abandoned, it is acknowledged that it would have shown itself to be a highly profitable one.

FRANCE

AFTER a career of 119 years, the *Journal d'Alençon* has suspended publication.

THE circulation in France of the celebrated German humorous weekly, *Simplissimus*, has been forbidden.

THE *Revue française* recently started a novel contest. It asked its readers to cast votes on the female characters depicted either in fiction or drama, to show which of them pleased them most.

A "YELLOW BOOK," containing the Government's explanation to the English Government about the French occupation of the Ruhr district has been printed in an edition of 25,000 copies. The work was set, revised and printed by the National Printing Office in twenty-four hours. Ten thousand copies translated into English have been sent to the United States.

ONE Pierre Lebus, of Firming, has achieved some microscopic writing. He has written six verses and the refrain of the "Marsellaise" within a space of 9 by 35 millimeters (or 22 by 90 typographic points). He has also written 12,500 words on an ordinary postal card, leaving space for 2,500 more. On this card there are 22 lines to the centimeter, with a total of 180 lines.

THE *Gazette de France*, now suspended, was the doyen of French journals. Its start was in 1631, at Paris, as the *Gazette*, founded by Dr. Théophraste Renaudot. After the death of this publication, the *Journal de Rouen* is regarded as the oldest existing French newspaper, being 162 years old. After this comes the *Journal du Loiret*, with a credit of 145 years. The last-named paper during this time has had but six changes of chief editors.

GERMANY

THE electrotypers and stereotypers are now pricing their products in gold marks.

THE *Papier-Zeitung* will not accept checks under 30,000,000 marks, because the banks will not cash such small amounts!

THE great ink house of Berger & Wirth, at Leipzig, which has branches in a number of other cities and is well known in the United States, is now over one hundred years old.

THE Richard Claassen paper concern at Berlin now advertises a specimen book of one hundred and fifty different papers and cardboards which it will supply in the new systematic paper sizes adopted in Germany.

IN ORDER to follow the vagaries of the mark in its descent in value (a veritable *descensus avernus*), the various trades have been using index numbers by which to multiply the basic prices of articles. At first the prices tried to follow the mark-valuta (in general, its relation to the dollar), but to keep list prices constantly changing was found to be impracticable; hence the index multipliers. At first these index numbers were 2, 3, 4, 10, 20, 100, etc., but recently they have gone up into the millions, as is shown by the index figures of the book trade in September and early October, which increased from 6,000,000, by steps of 14, 30, 35, 50, 60 millions, to 100,000,000 on October 8, the latest figure at hand.

ITALY

WE ARE told that a printer at Venice has his shop located on a gondola. Imagine yourself as you are being taken by a canal boat from the railway station to the Piazza di San Marco, meeting a floating printing office as you pass under the Rialto bridge.

ITALY has again come into possession of the famous manuscript of the Bible de Borse d'Este, which was illuminated by the best Italian artists of the fifteenth century. It had become the property of Austria after the war of 1859, and Charles I., during his sojourn in Switzerland, sold it to an antiquary at Paris. The manuscript was recently about to be purchased by an American banker, when another person stepped in and bought it for 5,000,000 francs and then made a present of it to the Italian Government.

RUSSIA

A CONCESSION has been granted to a group of German paper people to exploit an extensive wooded district on the Ugra-Rybinsk railway, for a term of twenty-five years.

OF THE books now imported into Russia 7 per cent are English, 2.3 per cent French and 90 per cent German, according to a statement by the *Kinga* (The Book), an organization which has charge of the importation of foreign books.

BELGIUM

BRAND WHITLOCK, once ambassador of the United States to Belgium, who is a member of the French Academy of Language and Literature, has been made an honorary member of the Musée du Livre of Brussels.

NORWAY

THE Fallum paper pulp mill near Hönefas has ordered the construction of what will be the largest papermaking machine in Scandinavia. It will be ready by May, 1924, and is expected to produce 30,000 tons of paper annually.

SWITZERLAND

IT is reported that Hugo Stinnes, the German capitalist, is about to start the publication of a newspaper to circulate in the territory made up of the cantons Berne, Zurich and Basle.

CHINA

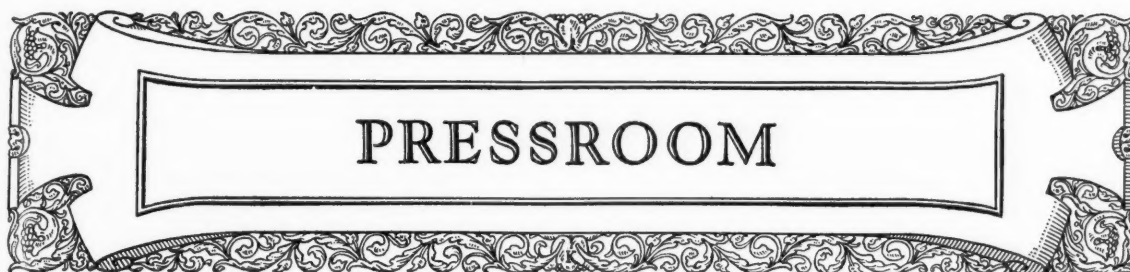
ONE of the oldest Chinese newspapers, *Ching-Pao*, published at Peking for about a thousand years, has been forced to suspend because of the increase in the price of paper and other costs of production.

PALESTINE

UNDER the title of *New Jerusalem* an English daily is now published in this country. It is owned by Mrs. Gatling, an American, and appears with supplements in Arabic and Hebrew.

AUSTRIA

AT AN International Police Congress held at Vienna it was proposed that Latin should be used as an international language.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Roller Deteriorating

A Florida concern asks why one of the composition rollers is gradually going to pieces on one end.

Answer.—It would be guesswork on our part to attempt to tell the cause, and we can therefore only suggest several reasons, with the hope you can identify the one that applies. If the roller is new or nearly so and you are using an ink with drier or an ordinary hard drying ink, the fountain may be feeding ink for the middle of the rollers, and with the ends or end not receiving a fresh supply the roller will often begin to lose particles of the composition, which become detached owing to the strong pull of the drier in the ink. Another cause is the heating of the roll, but this trouble, it appears, should affect the roller all over, not only at one end. If you have no substitute roller of summer composition you may still use the roller by wrapping it with surgeon's wide tape after having washed it. The tape should be wrapped in a diagonal fashion and the ends tied. We are unable to state whether the fountain feed roller is at fault. Examine for contact and see if any unusual pressure is present. We believe that you will be able to locate the cause by a close scrutinizing of the roller and observing the contact with adjacent rollers.

Spots in Halftones

A printer submits a halftone print which is well made ready, but in printing a number of small specks appear. He says the ink was free from skin and that the rollers were in good order. He used a mechanical overlay which he devised himself. He submits part of the overlay and asks for our suggestions.

Answer.—The printing is very good. We can not tell where the spots come from. If you can detach them from the plate with the point of a needle it shows that they are caused by some foreign matter. The overlay if given the same relief on opposite side would be stronger. Pull an offset impression and dust it on both sides and then fuse the powder.

Printing on Tin Foil

A printer writes: "We have a customer who desires a quantity of candy wrappers printed on tin foil. Please advise us whether it would be practicable for us to print this job either on platen or flat-bed cylinders, or whether it would be best to have the job done by some one specializing in this particular line of printing. If the former is the case, can you tell us where we can buy tin foil in sheets? If the latter, can you give us the address of printers who do this class of work?"

Answer.—We furnished our correspondent with the names of makers of tin foil and the address of a maker of a special press for this kind of work. If the printer desires to print the foil in his own shop on platen or cylinder it is necessary to avoid the use of type or electrotypes, as these do not impart the ink to the metal surface as well as rubber does. Have a rubber-stamp manufacturer make a hard rubber plate of the form, and use bronze-blue ink or special color. Ink can be

supplied by your dealer. Do not wash the rubber form with gasoline, but just stop the ink supply and print off the surplus ink by pulling impressions on newspaper. In selecting type or design for printing, use legible type faces that will not easily fill up, as considerable ink must be carried.

Making His Own Rollers

We frequently receive requests for formulas for making roller composition from correspondents who wish to make and cast their own rollers. As this is a highly specialized line in the printing industry, we invariably refer the writers to our advertisers and call attention to the use of manufacturers' composition of known value which can be turned into rollers by the handy pressman during leisure periods.

Pressroom Temperature

A manufacturer of sales books who operates rotary sales-book presses asks our opinion regarding temperature of pressrooms in winter for his class of work.

Answer.—We believe that 70° F. is about as low as the thermometer should register in winter time. The ink and rollers work to better advantage in a temperature approximating 70°. Many pressrooms in Chicago operate nearer to 80°, and this is not considered too high.

Duct Rolls Show Unusual Wear

A printer writes: "I received some very valuable information from you some time ago and wish to thank you for it. Our difficulty at the present time is of a little different nature. There are two presses on which we are having trouble with our duct rolls. They tear to pieces no matter how light they are set to the plate and the fountain roll. There is a sort of brake arrangement that does not seem to operate, and we are wondering if the trouble is entirely chargeable to that. Is it the function of the brake to stop the duct roll that it might touch the fountain roll without spinning as it makes that touch? I put an extra piece of leather on the brake some time ago, but it did not seem to make any difference."

Answer.—We believe that the wearing of the roller is due to its speed and its subsequent stopping by friction with the plate instead of by the brake. We suggest that you arrange the leather brake so it is more effective toward stopping the roller. Do not have it so tight that the roller will turn with any great difficulty.

Use Mechanical Overlays for Halftones

A printer submits a folder printed on enamel stock, on which a number of vignette halftones are used. He writes: "We are enclosing a folder which we wish you to criticize from every standpoint. We are trying to turn out work that is a little out of the ordinary and should like to get your viewpoint. The pressman wishes to know if there is any way by which the cuts on the inside could have been made to print more clearly. Any information you can give us that will help in improving our work will be appreciated."

Answer.—The printing of the circular is well done. The halftone could be printed better if a mechanical overlay were used. It is possible even with a tissue overlay to bring up the solids, middle tones and high-lights so as to bring out all there is in the plate, and do so without the edges being rough. To print the circular and halftones the pressman should have the first impression of the halftones weak, almost invisible. This could be done either by rubbing down the mount on sandpaper or by putting a thin cardboard behind all the type (if it is a

type form). If an electrotype is used he could cut out several sheets below the top sheet in the tympan. Then when the first weak impression is pulled he could build up the solids and middle tones of the plate on the mark-out sheet, which is later attached in the tympan. When the makeready is finished the high-lights of the plate and the edges will print very faint, while the heavier parts will show up as they should. A little practice, using tissue and French folio, will give surprisingly good prints on small plates.

Field Museum Has Well Equipped Printing Plant



HE varied and extensive nature of the printing needed in a museum may be shown by the fact that during the past year the printing plant connected with the Field Museum, of Chicago, has issued 87,000 paper-covered copies of 29 different leaflets, each averaging 12 pages and 2 photogravure plates; 6 of the regular serial publications with numerous plates and text figures and varying in size from 30 to 400 pages; 10,620 exhibition labels representing 2,787 separate forms; and finally 260,517 impressions of 267 job forms. In addition to the foregoing, much work has also been done on a three-volume report on the Panama marine fishes and one volume on Japanese sword mounts. In addition to the label printing for the museum exhibits, which is done in the printing department of the museum, the plant is equipped to issue all of the scientific and special publications and to do its own paper-cover binding. The composing room and the pressroom are equipped with the latest devices, including two job presses, one cylinder press, a forty-inch automatic cutter, a stitcher and a sewer.

As an indication of the requirements of its publication work, it may be mentioned that the museum has recently purchased directly from China a large assortment of Chinese type. The setting up of this type will be done by a member of the force in the printing shop, under the direction of the curator of anthropology. For the illustrations, plates, etc., the printing department has the coöperation of the museum's photographic and photogravure sections.

About a year after the Field Museum had opened its doors to the public, the need and many advantages of having printed labels for its extensive exhibits became so evident that this printing department began experiments which met with singular success. This work, which from the beginning up to the present time has been under the direction of U. A. Dohmen, is to a great extent responsible for the attractive and instructive display of the exhibits in the museum. At the outset a

buff colored label stock with black ink printing was used for all of the exhibit labels. The printing of these labels, with one exception, differed but little from the usual jobwork, the exception being that rarely were more than three or four impressions made of each form.

In later years it was decided to use a black background in all of the cases wherever such a background was needed, and a black label for all of the exhibits. The printing of these labels was a more difficult matter. At first a regular show-black stock and aluminum ink were used, but the results were by no means satisfactory as far as legibility was concerned.



View of Composing Room of the Field Museum of Natural History

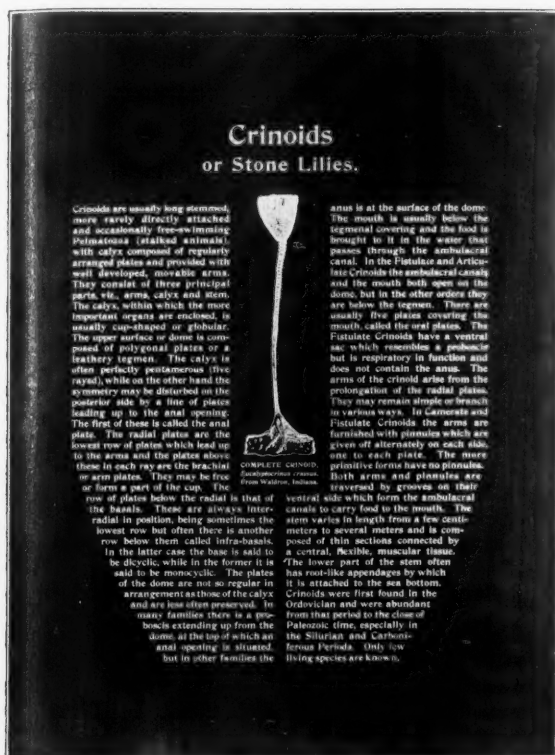
Naturally, white ink was given a thorough trial, but it was not found to be practicable. Bearing in mind that only three or four impressions of each form are required for the exhibition labels and that each label must be permitted to dry perhaps a day before it receives the second impression, it is quite obvious why the use of white ink was both costly and impracticable for museum purposes. The employment of a size and an aluminum dusting bronze seemed promising, and after many trials a special size was finally obtained that dried properly on the surface of the stock. This size, together with the aluminum bronze, resulted in a label both pleasing and legible, as well as permanent. Of course, not all of the black cardboard on the market proved satisfactory. This phase of the problem was not solved until the museum had its black stock made to order.

It was found that in order to obtain the best results in black label printing only a small amount of size must be put on the disk of the press, and then three impressions should be taken before the

CAMBRIAN FOSSILS

Label Printed on Thin Wood Veneer Mounted on Heavy Card

bronze is dusted on the card by means of a pad of fine absorbent cotton. After the label has dried for several hours all of the surplus bronze is removed by a beaver burnishing pad. Labels printed in the foregoing manner have been tested as to their permanency in various ways, and those exposed to the light since 1900 have undergone no change whatever.



Label Describing Crinoids, Printed on Thin Wood Veneer

Somewhat recently the need has arisen for a label stock with a natural wood finish like that of mahogany. For such a label a very thin wood veneer is essential. The veneer is first mounted on a heavy mat card, next acid-stained to match the color of the wood, and then given one coat of spar varnish. When the varnish is thoroughly dry several impressions are made with gold size, and then the gold bronze is applied. After the labels have dried for about two days the surplus bronze is removed by a sponge and cold water; they are then given another coat of varnish, and finally polished as though they were furniture. In this manner a label can be produced that exactly matches the woodwork of its frame and its case. Labels of this kind add much to the attractiveness of the exhibits.

HARLAN MAKES GOOD BECAUSE HE'S A BORN NEWSPAPER MAN

BY H. L. STITES

When George B. Harlan, a young newspaper man, bought the Pilot Grove Record he did it on borrowed capital; that was not all, he was two thousand dollars in debt. That was eight years ago. He now is out of debt, owns a good home and has the best automobile in the town. He is an influential citizen and is president of the Board of Education in a town which boasts of an approved school in one of the most modern school buildings in the county. The old Washington hand press has given place to a rotary of standard dimensions, and a linotype machine does the work of the hand printer. The editor's office has been moved across the hall away from the noise and con-

fusion of the pressroom and has the air of a prosperous and modern business. Mr. Harlan is a printer, and when a rush job makes it necessary for him to go to the case he can do so.

Though country papers all over the country are suspending for want of support, Harlan is getting business and continues to boost the town and community. There is no better country town in central Missouri than Pilot Grove; its best promoter is its weekly paper.

Mr. Harlan is a genial man. He has a personality that wins. He succeeds in business because he deserves to succeed. He is placed at the head when a measure is wanted to go over, not because he is a fighter but because he is a leader.

When Harlan began business he went to the town merchants for advertising. He was met with "Don't need it. I get trade without advertising and my customers get the benefit." This was the talk that had been put up to the newspaper men who had preceded him, with the result that they had failed or moved away. Harlan did not figure on failing or going away. He went to work. He talked up the town and country; he woke people up. Business firms in the near-by cities began to use his columns, new merchants came into Pilot Grove and new enterprises opened up, and Harlan prospered.

For awhile he was accused of being selfish, but no well intentioned fellow who is worth while to his town would say

HISTORY OF PRINTING.

ABSTRACT OF IMPORTANT DATES.

- A.D.
- 175. Texts of the Chinese Classics engraved on stone tablets and paper rubbings taken from them in the interest of students.
 - 593. First printing of the classical books by means of wooden blocks; on a smaller scale, block-printing had been practised at an earlier date.
 - 764. Block-printing in Japan.
 - 10th Century. Arabic block-printed books discovered in Fayum, Egypt.
 - 960-1278. During the period of the Sung dynasty, the rise of literature and art resulted in a high development of printing. Specimens of Sung prints are in the Newberry and John Crerar Libraries, among others a History of China in a hundred volumes, published in 1172.
 - 972. First printing of the Chinese Version of the Buddhist Canon (Tripitaka).
 - 1010. Second edition of the Buddhist Canon printed in Korea.
 - 1311-19. First printing of the Kanjur and Tanjur (Tibetan Tripitaka) in Tibet.
 - 1293. In a printing office established by the Mongol rulers at Peking, paper notes were turned out after the Chinese method of block-printing.
 - 1310. The Persian historian Rashid-eddin died in 1310; describes the Chinese process of printing.
 - 1041-49. MOVABLE TYPES of clay invented in China by a smith PI SHU-SHI.
 - 1403. Printing with movable types of copper and lead in Korea.
 - 1423. First dated wood-engraving in Europe (representing St. Christopher).
 - 1437-57. The Dominican COSMUS FOSTER in Nuremberg employed movable types on book bindings.
 - 1439. JOHN GUTENBERG made his first experiments in Strasbourg.
 - 1448. Printing press of GUTENBERG in Mayence.
 - 1467. Printing in Rome.
 - 1469. Printing in Paris.
 - 1474. Printing in Spain.
 - 1477. Printing in England by WILLIAM CAXTON at Westminster Abbey.
 - 1540. First press in the New World at the City of Mexico.
 - 1584. Press at Lima in Peru.
 - 1636. First press in the British colonies of North America set up at Harvard College (University Press).
 - 1726. The largest cyclopaedia (*Pu-shu-tsi cheng*) printed in 5,000 volumes by means of a total of 250,000 movable copper types under the Emperor Kang-hsi (copy in John Crerar Library).
 - 1736. The Chinese Version of the Buddhist Canon printed from 28,000 wooden blocks in the Palace of Peking (original edition in Newberry Library). It consists of 7,920 volumes with 55,632 leaves, and is divided into 154 sections, in 1,263 chapters.

Label Attached to Case Exhibiting Chinese and Japanese Wood Engraving

that of the best booster the town has — the only editor who has ever made a newspaper at Pilot Grove pay. While making money for himself Harlan has put the other fellow on easy street. Should you go to Pilot Grove, run upstairs and see him. You may find him at his typewriter, busy — he's always busy — but he will have time to greet you, and if you know anything that should be told to the public he will learn it without being inquisitive. That's Harlan's way. He is tactful and discreet. He is a born newspaper man.

United Typothetae of America Takes Forward Steps at Washington Convention



COORDINATION of the standardization work of the United Typothetae of America with that which is being done by the United States Government through the work of Public Printer George H. Carter and the Bureau of Standards at the national capital, the satisfactory adjustment of the question of membership dues and the consideration of the marketing problem, are the significant achievements of this year's convention of the United Typothetae of America, which was held at Washington, D. C., October 22 to 26. In his discussion of the work of the Bureau of Standards, W. A. Durgin, a member of that organization, who addressed the convention, said that the proposals of the Bureau did not mean that printers are never going to use any other sizes, or that there is any power in Washington to compel us to use these specified sizes. The speaker said that it means simply that the Government believes that limitation of sizes of paper will be to the printers' advantage.

"If we secure your acceptance of paper recommendations," continued Mr. Durgin, "we are then at your service to sell the proposals to any groups who do not believe in them, either by letter or by interview, by talk, or what, and after we have secured eighty per cent adoption by the producers, distributors and consumers of paper, we will put our name behind your recommendation, certifying the value by publication of our regular series, 'Elimination of Waste—Simplified Practice—Paper Sizes.'" Dr. R. E. Rindfus outlined the work that is being done by the U. T. A. in this connection. The round table on paper standardization was presided over by William John Eynon, of Washington, D. C.

THE MARKETING ROUND TABLE

What has been characterized by many who attended the convention as the most valuable feature of the entire gathering was the round table, "Marketing the Product—Old Markets and New," at which G. Frederick Kalkhoff, of New York city, presided. Speakers at this round table were A. L. Lewis, of Toronto, Canada; Allen Collier, Cincinnati, head of an advertising agency and printing establishment; Harry L. Gage, New York city, assistant director of typography Mergenthaler Linotype Company; George Hebb, of Detroit, manager of Evans-Winter-Hebb, Incorporated; M. I. Stewart, of Duluth, and Dr. R. E. Rindfus. In the round-table discussion Mr. Hebb brought out the difference between printing, mail-order printing and direct advertising. Mr. Hebb said:

"I find in going around among the printers that a lot of them think that mail-order houses use direct advertising. It has been our contention that that is not direct advertising, particularly. I believe direct advertising is not a panacea for everything, but I further believe that direct advertising will permanently build a business. It is a long pull, but making money in the printing business in any way is a long pull, and

the printer that has the courage to get into it and study it will eventually come out and come out right in the big way. He will come out right in the big way if he considers his business in direct advertising the same as an agency considers business in national advertising. I believe the function of any one to be successful as a direct advertising printer is for him to fortify himself by knowing marketing conditions and a lot more, to run his business on the same basis that a national agency does in national advertising, except he would come in direct advertising. The printers who work that out and study it know more about building direct advertising than any national advertising agency will."

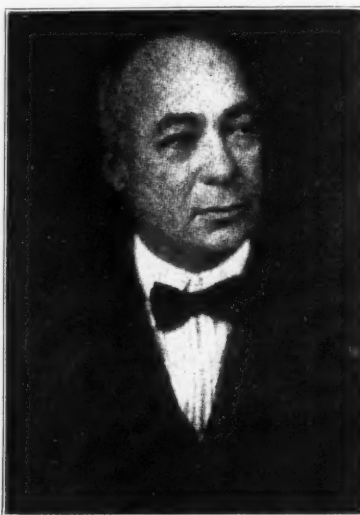
BETTER-PRINTING ROUND TABLE

The better-printing round table conducted by the committee on better printing was opened by Chairman John Clyde Oswald, publisher of *The American Printer*. Notable addresses were delivered by Edward E. Bartlett, president of the Bartlett-Orr Press, New York city; T. G. McGrew, head of the U. T. A. School of Printing, Indianapolis; A. L. Lewis, Toronto, Canada; William Edwin Rudge, Walter Dorwin Teague and Frederick W. Hamilton. Perhaps the most practical of the talks made at the better-printing round table was delivered by Mr. Lewis.

"We must create a demand for more printing," said the speaker, "and in order to do so we must sell an article which will be worth the money our customer pays for it—printing that will increase his sales. By *better printing* I do not mean what the two words usually convey—something just artistically designed, beautifully illustrated, typographically perfect or tastefully printed. I believe that much of such printing, unless it embodies some definite sales idea or is part of a plan that will help the customer's business, had better not have been printed. The extreme of art and quality is in some cases necessary to make an effective appeal to certain prospects, while, in cases of others, it is over their heads, and the expense is unwarranted. A good piece of printing to me is one which interests the prospect in the goods it advertises, to the point where it influences his buying. The illustrations in it may be zinc and the paper it is printed on 'news.' My personal opinion is that the industry is suffering from what in humans is called chronic diabetes—many in it have already reached the sleeping stage. Just as Dr. Banting's Insulin has proved the cure for that deadly disease in our physical bodies, so may better printing effect a cure in our businesses. When we stop worrying about our own sales and seriously worry about our customers' sales—the presses will start running of their own accord and the price cutter will sit back and wonder how it all happened."

GEORGE K. HORN ELECTED PRESIDENT

George K. Horn, general manager of the Maryland Color-type Company, Baltimore, was elected president; George B. Hebb, general manager of Evans-Winter-Hebb, Incorporated,



George K. Horn
New president of the U. T. A.



George H. Carter



J. Linton Engle



Col. Edward T. Miller



Fred W. Gage

In This Group and at the Bottom of the Page Are Shown Some of the Men Whose Efforts Contributed Largely Toward Making the Recent Washington Convention of the United Typothetae of America a Marked Success

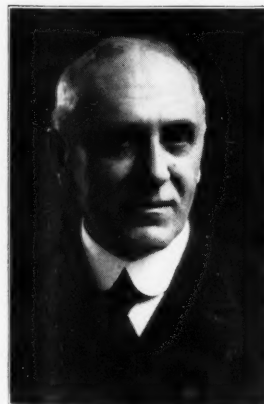
Detroit, first vice-president, and Fred W. Gage, Battle Creek, Michigan, treasurer. The other vice-presidents elected were: Theodore Hawkins, Chicago; Fletcher Ford, Los Angeles, and O. H. Pollard, Winnipeg. Executive Committee: First district, Hamilton B. Wood, Worcester; second district, Frank J. Smith, Rochester; third district, J. Horace McFarland, Harrisburg; fourth district, Frank P. Howard, Washington; fifth district, J. P. Denham, Charleston; sixth district, Martin Rotier, Milwaukee; seventh district, J. R. Dawley, Cleveland; eighth district, William Pfaff, New Orleans; ninth district, A. W. Peterson, Des Moines; tenth district, Donald Rein, Houston; eleventh district, Frank L. Thresher, Minneapolis; twelfth district, Frank S. Crane, Topeka; thirteenth district, B. F. Scribner, Pueblo; fourteenth district, A. B. Howe, Tacoma; fifteenth district, William H. Barry, Oakland; sixteenth district, Thomas V. Bell, Montreal; seventeenth district, P. E. Kellett, Winnipeg; eighteenth district, J. C. Nicholson, Vancouver; nineteenth district, G. Frederick Kalkhoff, New York; twentieth district, L. C. Rogers, Chicago.

The new Executive Council was announced as follows: G. Frederick Kalkhoff, New York city; Martin Rotier, Milwaukee; William Pfaff, New Orleans; Frank Crane, Topeka; A. W. Finlay, Boston; E. F. Eilert, New York city, and G. L. Garand, Detroit. President Horn announced that the appointment of the standing committees would be deferred to the November meeting of the executive officers. The committee chairmen were announced as follows: Cost, Oscar T. Wright, Washington; Educational, Henry P. Porter, Boston; Legislative, J. Horace McFarland, Harrisburg; Engineering, Ed-

ward B. Passano, Baltimore; Marketing, G. Frederick Kalkhoff, New York city; Trade Matters, Robert Hausauer, Buffalo; Standardization, William John Eynon, Washington; Better Printing, William Edwin Rudge, New York city; Standard Guide, O. A. Koss, Chicago; Auditing, Bruce Shepard, Nashville; Retail Price-List, Frank L. Thresher, Minneapolis; Specialized Branches, G. L. Garand, Detroit; Taxation, Luther C. Rogers, Chicago.

At the meeting this year there were a larger number of plants dealing with the various printing unions on the basis of conciliation and arbitration than there has been since 1919. Representatives were present from various parts of the country. Matters taken up were: Change of name of organization from Closed-Shop Division of U. T. A. to Printers' League of America; modification of the constitution to provide better means for organizing locals; readjustment of dues; selection of representation on the International Joint Conference Council; and continuation of support to the cooperative survey of the health and hazard conditions of the printing industry. Officers elected were: E. F. Eilert, New York city, reelected chairman; Marion S. Burnett, Chicago, vice-chairman, and F. A. Silcox, New York city, secretary-treasurer. A program for next year's work was outlined. It proposes a follow-up to all plants in various parts of the country which operate one or more of their mechanical departments union to join the Printers' League, either through the organization of locals of two or more members or to join as individual members.

Several hundred open-shop employers greeted Chairman A. W. Finlay when he made his report of the activities of the



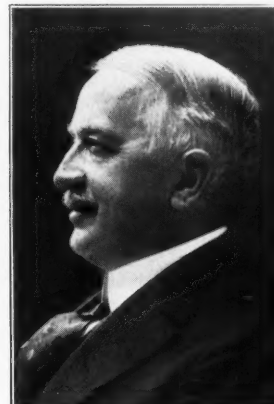
G. Frederick Kalkhoff



William Edwin Rudge



William John Eynon



Edward E. Bartlett

Open-Shop Printers of America during the past year. Several instructive addresses were delivered before this group. Edward B. Passano, of Baltimore, spoke on "The Open Shop in Industry." He made a careful analysis of the labor situation and stressed the need for better production methods, an intelligent educational program and square dealing with employees. He was followed on the program by J. H. McFarland, of Harrisburg, who in his address, "Righteousness in Human Relations," showed that he was not only familiar with the code of ethics of the United Typothetae, but that he believed in its application in everyday business. The next speaker, Julius S. Weyl, of Philadelphia, placed emphasis on the need for sound human relations between employers and employees. Francis H. Bird, of Chicago, spoke on the wage problem in the printing industry and illustrated his talk with statistical charts. He traced the trend of living and wages of the printing industry during the past ten years and pointed out the need for better business management in the printing

industry. The program was concluded by Edgar E. Nelson, of Boston, who spoke on "Working Together—Employer and Employees." The following officers were elected for the coming year: Chairman, A. W. Finlay, Boston; vice-chairman, Edward B. Passano, Baltimore; secretary-treasurer, John R. Demarest, New Haven.

The following named persons were elected to head the groups listed here: G. L. Garand, of Detroit, International Trade Composition Association; W. C. Hollister, of Chicago, the Law Printers' Division; N. G. Anspach, of Chicago, the Tariff Printers' Society of America; Henry L. Bonn, of New York, the International Manifold and Loose Leaf Division; H. C. Wedekemper, of Philadelphia, the Employing Printers' Association; Daniel B. Shepp, of Philadelphia, the Employing Bookbinders of America; William M. Metzker, of Milwaukee, the Typothetae Cost Accountants' Association, and Milo Hayes, of Washington, D. C., the International Printers' Supply Salesmen's Guild.

Impressions of the Printing and Binding Trade in England

An interview with Ralph A. Fink, vice-president of the Latham Machinery Company, Chicago, who recently returned from a two months' trip to Great Britain and the Continent.



CONDITIONS in the printing and binding trade in Great Britain, while very similar to those in the United States, still present some points of marked difference," says Mr. Fink. "One thing which impressed me is the absorption of our American style in much of their commercial printing—catalogues, booklets, and the like. The stilted and formal material, once seen over there, is being replaced by copy and layout which much resembles the good work on this side. The better grade of commercial work done there reflects excellent printing craftsmanship. The British printer is quite generally a careful, thorough and intelligent worker.

"Wage scales in Great Britain are only about one-third of the rates in the United States. To offset that, living expenses are somewhat lower than in this country, and in particular the item of rent is very much less. Then, too, English conditions do not demand a pretentious style of living, so that, all in all, the British printing craftsman is on a comparable basis with his contemporary in this country.

"English printing plants on the whole are operated much less efficiently than those in this country. That is true not only of printeries but of most industrial establishments. Rapid production in large volume, which is the goal of American industrialists, is almost unknown there. Excellent grades of book, enameled and cover papers are made in Britain, and some beautiful sheets are produced. Observed, generally, their photoengravings seem to me to lack some of the refinements of detail and finish noticeable in the ordinary run of work here."

Mr. Fink comments particularly on certain anomalies in the field of printing machinery in the British Isles. "Some of the finest printing presses in the world are built in Great Britain," he observes. "The development of bindery machines, on the other hand, seems to have been neglected. English-made wire

stitchers are very crude devices, indeed, and they turn out work which would not be acceptable here. Before the war, many of the book stitchers used in England and Scotland were imported from Germany. Some of these were of types formerly sold in the United States, in a small way. Since the war the stitcher market practically has been captured by American manufacturers. Monitor stitchers and other American machines now are used almost exclusively.

"About the same conditions obtain in respect of punches and perforators. American machines are so much better designed and made, and their output is so far superior, that they now virtually have a monopoly of the business." Referring to general business conditions in Great Britain, Mr. Fink says: "As nearly as I could ascertain, business over there is at about eighty per cent of normal this year. British business is founded, of course, on export trade. While the Continent is buying little, the Crown Colonies are absorbing much of the production. In addition to that, the United States is a large importer of English products.

"With conditions as they are now, I am convinced that Great Britain offers the only European market of any consequence for American machinery and manufactured products. Speaking generally, conditions in most of the continental countries, with their depreciated currencies, are such that they can be looked upon as markets for only certain essential foodstuffs and raw materials. One point not to be overlooked," concluded Mr. Fink,

"is the fact that American firms not only can cultivate the British market at this time, to the profitable increase of their export business, but it is highly desirable that they should do so, from the standpoint of international finance. Importing so largely from Great Britain as we do, we should make aggressive efforts in every possible manner at this time to build up a large reciprocal trade in order to maintain exchange balances at a favorable point."



Ralph A. Fink



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Your Telephone—The Voice of Your Business"

"The telephone user should acquire an understanding of human nature, and an appreciation of those little things which put one on his guard to prevent misunderstandings and antagonism, as well as many other causes for irritation which must be reckoned with in telephoning." Thus reads the foreword of Pauline Dunstan Belden's interesting and valuable little book, which deserves to be read and thoroughly digested by every business person who has to use the telephone. The author has made a careful analysis of the telephone and how this instrument may be used most advantageously. This handy little book of 74 pages is published by the Blodgett Press, St. Paul, Minnesota.

"Newspaper Writing and Editing"

Lord Riddell, president of the London School of Printing and Kindred Trades, says that the mission of the educational system over which he presides is (1) to enable students to earn a living, (2) to teach them to become good craftsmen, and (3) to make life interesting. Such a threefold purpose is commendable, and we believe moreover that those who become imbued with the spirit of craftsmanship are bound to find life an interesting adventure. Thorough craftsmanship is the ideal toward which schools of printing, as well as schools of journalism identified with our great universities, are striving. Instruction in journalism is comparatively new in this country, but the strides that have been made in the past decade are gradually manifesting themselves in the tendency toward more intelligent reporting of events, greater accuracy in the gathering of facts and more painstaking editing of the significant news of the day.

One of the pioneers in the work of developing a well balanced system of instruction for those who wished to prepare themselves for the profession of journalism was Prof. Willard G. Bleyer, director of the course in journalism at the University of Wisconsin, Madison. Ten years ago Professor Bleyer made one of the first attempts to provide for the course in journalism a text book that would combine the fundamental principles and practices which maintain in the newspaper offices in this country. His book "Newspaper Writing and Editing" emphasized the necessity of accuracy in reporting the events of the day; it gave the student an insight into the technique of news gathering and writing, and supplied a rich assortment of specimens of the various kinds of news stories. If the book had one fault (the reviewer is a former student of Dr. Bleyer), the one fault is that it made the profession of journalism seem more thrilling and romantic than it really turns out to be in this practical, workaday world of ours. It is conceivable that much of the glamour that surrounds the newspaper profession in the mind of the student is due to the interesting composite picture of newspaper making in its varied ramifications as presented by this book. However, it is infinitely better to bring out a book like this than a dull, uninspiring one.

"In revising this book," we read in the preface of the revised edition that has just come from the press, "the author has undertaken to bring it up to date by substituting new illustrative material in many instances, and by calling attention to various changes in newspaper editing and publishing that have taken place in the last decade. Throughout the discussion of journalistic technique, effort has been made to point out the possible effects on readers of various kinds of news stories, headlines, and forms of makeup. Greater emphasis has also been given to the importance of accuracy in every detail of newspaper making. The general plan and method of the original book have not been changed in essential particulars."

"Newspaper Writing and Editing," by Willard Grosvenor Bleyer, Ph.D., revised edition supplemented with appendix which gives the style sheet prepared for journalism students at the University of Wisconsin; 412 pages; cloth. Published by Houghton Mifflin Company, Boston, Massachusetts. Copies may be ordered through The Inland Printer Company.

"A Brief Survey of Printing—History and Practice"

"The form of the written book, the ancestor of the printed book, was the lineal descendant through many stages of the author's own personal copy. The scribes imitated the author and the printer imitated the scribes. Hence it is that the title page, the running headline, the chapter division and the index are not to be found in the early printed book."

The foregoing paragraph opens the sketch that outlines briefly this history of printing, written by Stanley Morison and Holbrook Jackson for a special supplement on printing, issued last May by the Manchester (England) *Guardian*. The material gathered by the co-authors was supplemented in greater detail and has been put into book form. Chapters are devoted to discussions of the development of printing in England, France, Germany and America. A short history of printing types, an essay on decoration in printing, notes on printing practice and a short dictionary of printing terms are included in the volume. Of particular interest to American readers is this English version of the development of printing in this country. We quote:

"While fine printing in the United States owes its inspiration to English influence, the debt has been more than repaid with interest. So rapidly has progress been made that American leadership in all departments of commercial printing is incontestable. . . . The renaissance of American printing was due to the contact of English influence with a number of American enthusiasts. Prominent among these early workers were D. B. Updike, who founded the Merrymount Press in 1893, and Will Bradley, already well known as a decorative artist, who issued the first number of his 'Book' in 1896. . . .

"The highest peak of American fine printing was reached in Cambridge, Massachusetts. Here, for a number of years, Messrs. Houghton Mifflin had endeavored to give character

to the volumes issued in the course of their business as general publishers. The firm possessed their own printing house, the Riverside Press, and in 1899 it was determined to create a special department of fine book production. There was placed in charge Bruce Rogers, at one time a naval architect, and more recently, with F. H. Day (of Day & Copeland), a designer of books. During a dozen years there issued from the Riverside Press a series of finely printed books, the excellence of whose craftsmanship it is impossible to exaggerate. The sixty or so volumes issued under Mr. Rogers' direction display a complete mastery of the use of old style and modern types, of decoration, of format and of every detail of binding and presswork. Happily Mr. Rogers' strongest affinities are with the sixteenth century, and his example has thus very much mitigated the superstitious admiration for Jenson which prevailed as a result of his letter being accepted by the Kelm-scott, Doves, Merrymount and Riccardi presses. It is true that Mr. Rogers' first type (*the Montaigne*) was based upon Jenson, but his second and far finer letter, the *Centaur*, was derived from French sixteenth century sources. The bulk of the Riverside books were printed from Caslon type and its derivations, but Mr. Rogers has used other historic faces, even Didot and Bodoni.

"The private press early took root in America, but has borne little fruit. So long ago as 1893 Frederic Goudy established the Village Press. Its output, however, has not been very considerable, and Mr. Goudy is best known for the several handsome type faces which he has designed during the past decade. Though most of these are a success only in fine commercial work, the Kennerley has a possible future as a book letter. Among later outstanding figures in the American movement towards good printing are T. M. Cleland, W. A. Dwiggins, Hal Marchbanks and Norman T. A. Munder. The American Type Founders Company is an enterprise which deserves mention in any summary of good influences. This corporation, with the assistance of Henry L. Bullen, has made very fine reproductions of historic types, for example, Cloister (Jenson) and Garamond."

Here is a book that serves a double purpose: (1) It records a series of significant and important events in the history of printing, and (2) it incidentally furnishes the reader with a typical specimen of English newspaper style. The reading matter is couched in language that is genuinely characteristic of that great international newspaper, the Manchester *Guardian*. This journalistic style is thorough, smooth, clear, authoritative and distinctively the language employed by writers on the great journals published in England. It is a pleasure to recommend this book to our readers.

"A Brief Survey of Printing—History and Practice," by Stanley Morison and Holbrook Jackson; printed in England by the Kynoch Press; 88 pages; cloth. Published in America by Alfred A. Knopf, New York city. Copies may be ordered through The Inland Printer Company.

"Editing the Day's News"

George C. Bastian, copy-reader on the Chicago *Tribune* and a teacher of news editing in the Medill School of Journalism, Northwestern University, has written an intimate story of how news is handled on American newspapers, from the metropolitan dailies to the rural weeklies. Mr. Bastian's book, "Editing the Day's News," is one of the first books written by an experienced newspaper man covering the whole technique of newspaper making and news handling from the inside. It dissects the "news machine," describes the sources of news, and gives in detail the process of preparing the news for publication from copy desk to pressroom. Every step is illustrated with examples, interesting facts and stories of the newspaper world, and reproductions of pages from current newspapers.

How news stories originate and where, and how they get into print and to the reader's doorstep, is graphically told. How running stories are sent to press, section by section; how news pictures and feature pictures are selected; the writing of headlines; the makeup of first pages and of inside pages—are described in this volume.

"The book revolves around the copy-reader," says Mr. Bastian. "He is the middleman between reporter and editor; the constructive critic and policeman of the news." In the author's own experience of twenty years in newspaper work, he has been not only copy-reader but reporter, managing editor, libel investigator and city editor. Significance is attached, therefore, to his book as a record of standard newspaper practices, and as an interesting depository of information about customs, precedents and experiences in the newspaper world.

"Editing the Day's News," by George C. Bastian; 252 pages; supplemented by dictionary of newspaper terms; cloth. Published by The Macmillan Company, New York city. Copies may be ordered through The Inland Printer Company.

"Have Faith in Coolidge"

A handsome edition of a hastily written and printed book eulogizing President Calvin Coolidge has been forwarded to us by the Seaver-Howland Press, Boston, Massachusetts. The book, which records in twenty-four pages the meteoric rise of Calvin Coolidge in the realm of politics and statesmanship, was written by Eugene M. Weeks. Printed on a deckle-edged vellum and handsomely board-bound, this volume, "Have Faith in Coolidge," is a beautiful and fitting tribute to the man whose life and character it depicts.

"The Science and Practice of Photographic Printing"

Lloyd I. Snodgrass, Rochester, New York, formerly a member of the faculty of the Illinois College of Photography, Effingham, Illinois, has published the latest and most comprehensive book on photographic printing. This book contains formulas and definite working instructions, together with a clear, scientific explanation of the underlying principles governing photographic printing and finishing.

"The Science and Practice of Photographic Printing," by Lloyd I. Snodgrass, B.S.; 304 pages; fifty-three illustrations; cloth. Published by the author. Copies may be ordered through The Inland Printer Company.

Other Books Received

"America—A History of Our Country," by William J. Long. Published by Ginn & Co., Boston, Massachusetts.

"La Typographie a la Linotype," by Lucien Amen, instructor at l'Ecole d'élèves-opérateurs de la Societe Linotype Francaise, published by the Societe Linotype Francaise, 52 Rue Servan, Paris, France.

"A B C Book," designed and cut on wood by C. B. Falls. This is an admirably designed work and is beautifully printed in colors by the Charles Francis Press, New York city. Published by Doubleday, Page & Co., Garden City, New York.

"News and Newspapers" is a volume which includes the addresses by editors, writers and readers at the fourteenth annual newspaper week observed at the University of Missouri, Columbia, Missouri. It is published as a bulletin of the university and is edited by Prof. Robert S. Mann.

"Virgil's *Aeneid*," the first six books and the completion of the story by selections and summaries and "Ovid's *Metamorphoses*," the sections required for entrance to college. Edited by J. R. Greenough, G. L. Kittredge and Thornton Jenkins. Published by Ginn & Co., Boston, Massachusetts.

Applied Idealism in the Graphic Arts

BY WILL H. MAYES



THAT the graphic arts should be conducted amid surroundings and under conditions which will contribute to the highest idealization and the broadest development of those arts is the idea with which Fred E. Johnston, president of the Johnston Printing & Advertising Company, Dallas, Texas, has long been imbued. He thinks it is unreasonable to expect men and women of artistic tastes to give the finest expression to their talents and their ideals under conditions not in harmony with their tastes. The fact that most of the arts have flourished in uncongenial atmospheres does not prove that they seek incongruous environment, but merely that they have been able to survive, and even to flourish, despite lack of harmony.

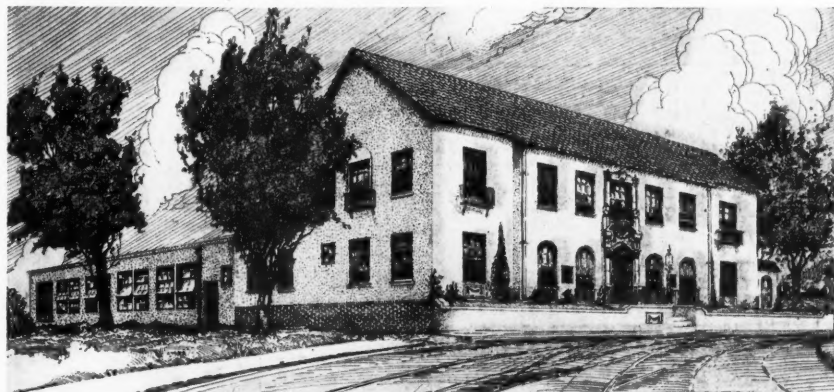
A forceful illustration of the correct position taken by him is furnished by the career of Mr. Johnston. Fifteen years ago he started in the printing business — or, as he would say, in the "printing art" business — in a "hole in the wall" in an obscure location in Dallas. For fifteen years he has been climbing from that "hole in the wall" toward the home which he has idealized as an appropriate "graphic arts building," and into that home he has recently moved. Starting with a force of three printers, the business has grown by gradually progressive advances until it has a pay roll exceeding \$100,000 a year.

Believing that printing as a business and printing as an art should advance together, or, in other words, that business acumen should be applied to the art of printing, Johnston moved, as the business growth justified, first to two upper floors in the old Y. M. C. A. building, then to a building especially constructed for his company, and finally to the ideal home of his dreams, shown in an accompanying picture. It is said that in all those fifteen years of ascendant struggle Johnston was planning what that home should be, designing, drawing, dreaming, discussing, until some persons began to regard him as a visionary idealist. All the while he was building around him a staff of capable young men, who were being imbued with his idealism, and his business success was proving that the highest idealism might have a practical turn, for the thrift inherited from Scotch ancestry was everywhere evident. Although there were many to say that his vision was far in advance of the times and could hardly be realized in a lifetime, Johnston brought together an organization of capable, thinking, working young men who believed in him and in his judgment, and his dreams came true even earlier than he had anticipated. His success proves that a combination of high ideals, enthusiasm and practical business sense brings results beyond ordinary expectations.

The building, which is as artistic in design as could be conceived by artists of any class, is located on a lot of ample size for the best architectural effect, the plot of ground being 80 by 150 feet and affording the best possible ventilation and

light. Upon viewing the plant one is not impressed with a lavish expenditure of money, but rather with the idealism of business — an idealism typified by a working place that is comfortable, restful, and of a character calculated to inspire the worker, in whatever line, to his best efforts. One's mind rather reverts to the embowered retreats of poets, of painters and of musicians, and is brought into a sympathetic understanding of the advantages of such artistic and congenial surroundings.

The massive front door, which might have been borrowed from an ancient castle, opens into a tiled court, which serves as a reception room for visitors and customers. At the back of



New Plant of the Johnston Printing & Advertising Company, Dallas, Texas

The front of the building is two stories high. The lower floor of the two-story part is occupied by the executive offices; the upper floor by the service department. The mechanical department is confined to the one-story part of the building.

this court is a patio with ferns, over the tops of which can be seen a grandfather's clock. Wrought-iron torchiers and Louis XV. chairs add to the picturesqueness of the place, which might be mistaken for the reception room of a large residence but for a desk and a telephone switchboard, each of which is in charge of a young woman. The motif of wrought-iron lighting fixtures and Louis XV. chairs is carried throughout that part of the office visible from the reception room, and extends into the secluded recesses of the executive offices, the conference room and the several nooks. Across the courts is a recessed hallway from which the broad stairway leads to the upper floor and another stairway descends to the printing departments below. At one end of the hall, next to the entrances to the president's office and the conference room, is a great wrought-iron framed, leaded mirror, with a wrought-iron console table beneath it. This arrangement prepares one for the highly polished hardwood floors, the pongee-curtained windows and the elegantly furnished, spacious offices beyond the reception hall doors. Looking for the first time at this attractive work-art plant, one is forced to agree with Mr. Johnston that "It was not built to satisfy personal whims, but as a better working place for our clients and for ourselves — a place that brings out the best that is in us."

Devotees of the printing art will be interested in the uses to which the different parts of the building are placed. The front of the building, extending back thirty feet, is two stories high. The lower floor of the two-story part is occupied by the executive offices, the upper floor by the specialty departments, such as copy department, art department, research department and library. The typographical and mechanical departments are in the one-story part of the building, the floor of

which is slightly lower than the executive office floor. In addition to the excellent sidelights afforded by the large windows, skylights furnish abundant lighting and ventilation. The printing department occupies approximately ten thousand square feet of floor space, every part of which is light and airy. It may be needless to say that the plant is equipped throughout



Fred E. Johnston
President of the Johnston Printing & Advertising Company,
Dallas, Texas.

with the most modern printing appurtenances and machinery, since one intuitively knows that an organization which would build such a home would be satisfied with nothing less than the best equipment for it.

While Mr. Johnston is reticent about himself, a few interesting facts have been obtained about the man who believes that the printing art will thrive best in association with artistic settings and who is furnishing the craft in the Southwest an illustrative example of an ideal "graphic arts plant." He is a native of Canada, where he learned the printing trade. He went to Texas in his early manhood, his first business venture being an effort to establish a home magazine that would reflect the proportions of that great State and the beauties of its majestic sunsets—but he was too far ahead of the time to make that dream come true. He then turned to commercial printing, with the success we have recounted.

He has always been active in the typothetæ, and was one of the first printers in the Southwest to install a cost-finding system, to which he has religiously adhered. If a profit can not be made on a job, he allows the order to pass without a sigh of regret. He believes in advertising, as evidenced by the page advertisement herewith reproduced, which appeared in the *Dallas News* the day before his company moved into the new home. He was one of the early workers in the Associated Advertising Clubs of the World, served as regional director and vice-president of that body, and headed the delegation that secured for Dallas the convention in 1912.

In addition to being the head of this large printing concern, he is director of a bank, an officer and director of a big insurance company, a director of a large public service corporation, and is interested more or less in a dozen or so other Dallas and Texas institutions. While building his own business, Mr. Johnston has given himself unselfishly to civic matters. He

organized the Dallas Rotary Club; organized the Dallas Advertising League; was one of the organizers of the Dallas Automobile Club; was a prime mover in the organization of the Dallas Chamber of Commerce, of which he was for twelve years a director, and has been a participant in practically every movement for the upbuilding of Dallas. He takes time for play and for social affairs. He is a member of the Dallas Country Club, the Dallas City Club and the Dallas Athletic Club. He owns a beautiful home in Highland Park, where he and his wife often entertain; has reared and educated three daughters and a son; and has endeared himself to every one.

THE DALLAS MORNING NEWS, SUNDAY, JULY 1, 1924—PART ONE

When One Ideal is Attained—Another is Born!

Dreams sometimes come true—and new dreams spring up to take their place.

Our new plant, on McKinney at St. Paul, is a dream that has come true after fifteen years of watchful waiting.

The original dream was of a Graphic Arts plant, ideally located, planned and built—capable of comfortably housing an organization dedicated to constructive work and business progress.

The dream has come true. Our new plant is everything that we could desire. Located on a hill, where the air is pure, the breezes cool, and the light good—out away from the noise, dust and heat of the business district—more desirable working conditions could hardly be imagined.

Now new dreams encompass our minds—dreams of increasingly better service in the planning and building of printed salesmanship for the empire builders of Dallas and the great Southwest.

We desire a Dallas of 100,000 population, a Texas with several times her present population, of business having great leaders and executives in keeping with the needs and desires of the merchandising of goods and services to make the dreams of the new time true.

As we move into our new home, we employ our advertising campaign to the business builders—the men who have built in advertising, their resources, and their connections. To help them in the execution of their plans, we offer the services of an experienced management department in Merchandising, Selling, Copy Writing, Illustrating, Planning, Making—facilities for shortening the distance between the ideal and the actual.

Johnston Printing & Advertising Co.

"Continuing to expand (continually) from its base in the Pacific Northwest"

1001-2-3 McKINNEY AVENUE at ST. PAUL (Cornerly Means 5-1)
DALLAS, TEXAS

In Our New Home Monday, July 1st—Same Telephone—Y-2123

Full Page Advertisement in Local Newspaper

This handsomely arranged and highly attractive advertisement which appeared in the *Dallas News* is convincing evidence of this concern's ability as printers and creators of effective advertising.

How does he do it all? By believing in himself, being in love with his work, "hitting the ball," and getting paid for the business that he does. Very simple, isn't it?

SUCCESSFUL PRINTER PRODUCES PRINTED SALESMANSHIP

One of the most successful printers in Chicago today has built up a very large business chiefly through producing printed salesmanship.

He believes that "dramatized catalogues, booklets, folders and letters" multiply the ability of salesmen because they accomplish the preliminary steps that lead to sales by making "the impression that stimulates desire—gets action."

Every printing salesman can make himself an indispensable aid in the selling organization of his clients. He can save the time of the other salesmen. He can suggest the printed aids that will do the educational work for salesmen, that will get inquiries, more live leads—building confidence and good will—creating desire. In good times and bad there is always a market for that kind of printing, and there is little or no competition. The first printer in any city who enters that field of service will be highly rewarded.—*Wroe's Writings*.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Do Not Take Top Plate Off Magazine

After cleaning the magazine an operator found that a number of bristles from the magazine brush remained in the magazine, so he took off the top plate to remove the hairs. He had so much trouble getting the magazine together again that he asks us for an easier way to remove the bristles from the magazine.

Answer.—Hair from the magazine brush will occasionally become lodged in the magazine. To remove them with the least amount of labor you may singe them off by using a lighted wax taper, or by fastening a match to the end of a pointed wire. Light the match and insert in the magazine and burn off the hair. We do not know of any easier way by which this difficulty can be overcome.

Submits Matrix That Shows Small Bruise on Left Side of Lower Lug

An operator submits a small i and l matrix, both of which show a small bruise on the left side of the lower lug toward the top and close to the body of the matrix. He states that a number of other lower-case matrices show similar marks and that he is anxious to overcome the trouble before it becomes more serious.

Answer.—The bruise was undoubtedly done by the delivery channel aligning piece (D-1302). You may find that this piece has become worn on the beveled edge, which should deflect any matrices standing above normal position when entering delivery channel. You may also find that the screw which holds the duplex rail finger (D-1049) to the duplex rail has become loose, and when lines in auxiliary position are sent away the finger does not raise the aligning piece high enough, or perhaps does not raise it at all, and then the first matrix in the line will strike the aligning piece and a small bruise may be the result, depending somewhat on the speed of the delivery slide and the shortness of the line. See that the finger screw is tight and that the finger is not bent out of proper position. Then when the elevator is raised full distance the finger will lift the aligning piece out of the path of the lower lug and no harm will be done to the matrices.

Testing Pot Mouth Lockup

An operator having trouble with splashes of metal behind the mold disk asks for a remedy. His letter reads: "As a subscriber of THE INLAND PRINTER I am writing to you for information about the enclosed slugs. The larger slug has a smooth bottom in the center. The back knife trims it too closely. Can you tell me the cause of the smoothness? The smaller slug was cast from the same mold as the larger one, and immediately following it. More heat at mouth does not give results. When changing from wide to narrow measure I get back squirts unless the mouthpiece is wiped off."

Answer.—We suggest that you make a pot mouth lockup test. Proceed as follows: (1) With a piece of brass rule

scrape any adhering metal from the back of mold or molds.

(2) Apply a thin, even coating of red printing ink to the back of the mold, then close the vise and allow the cams to make one complete revolution. (3) Draw the mold disk forward and examine the impression of the ink, which should show on the pot mouthpiece. The test will give the evidence of uniformity of contact of these parts, and from this test you will know what it is necessary to do to correct the trouble. Each mold must be tested individually, for the reason that one mold may be warped and another may not be in this condition. If you find that one end of the mouthpiece shows a good contact and the opposite end is touching weakly, you will find it necessary to advance the weak end of the mouthpiece by using the pot leg adjusting screws. Be certain that in the event of moving either the left or the right leg forward or backward the bottom screw of leg is loosened before the adjusting has been attempted. If you suspect that the mold is warped or you believe that the posts are sprung, you should remove the mold and test with a straight edge held across the two parts of mold. If the mold actually is warped, as sometimes occurs when excessive heat has been used, it will be necessary for you to send it to the Mergenthaler Linotype Company to be straightened.

Trouble Experienced in Setting Knives

An operator sends eight slugs which are not trimmed to his satisfaction, and wants to know how to proceed in order to set his knives correctly.

Answer.—As we do not know in what condition the knives are, and do not know whether the mold or molds are in the disk properly, we suggest the following plan of correcting your trouble: (1) Remove mold from disk, wipe bottom of pocket and mold body, replace mold and bring the four mold fastening screws to a light bearing. Tighten firmly the three clamping screws in the rim of disk, then tighten very firmly the four mold fastening screws. The mold is now properly placed in the disk. Repeat operation with other mold. (2) Cast a thirty-em line of cap. matrices with the right-hand knife registered at eight-point. If by testing on the smooth side of the slug you find your fingernail will catch on any overhang of slug face it shows that the left-hand knife should be set outward a trifle. The slugs you sent to us show a slight overhang on upper end of smooth side. In the center the overhang on the smooth side is quite perceptible. This may indicate a warped mold body or perhaps the left-hand knife is not strictly parallel with the right-hand knife. That is why we stated in the opening paragraph of our letter that we did not know in what condition your mold and knives are. (3) You may continue setting the left-hand knife until all overhang is removed from the smooth side of the slug. If when this stage of the adjustment is reached you find that to take off all overhang and not cut the body of the slug the faces of the cap. characters are slightly cut, it may indicate another angle

of the case to be examined. See that the mold keeper is tightly placed under the body of the mold, and that the locking studs and bushings are not worn. When the left-hand knife is set correctly, so that no overhang is present and no gouging of slug body is noticeable, you may then begin the adjustment of right-hand knife, measuring slugs with micrometer as you proceed. Your trouble may have originated with mold being out of position in pocket, or the left-hand knife may have been out of correct position.

Irregular Lineup of Vertical Rule

A publisher writes as follows: "Enclosed is proof of tabular work. The lineup to the right of the spacebands is good, but to the left it varies somewhat. We have this trouble on other matter where only one band is used. It projects over the left end of the slug a trifle. We should like any suggestions you can give us to avoid this trouble."

Answer.—We are unable to assign a cause for the irregularity in the alignment. This can not be done with any degree of exactness without an examination of the machine or of the figure matrices. To test out this problem the first thing to be done is to see that the left vise jaw bracket is firmly secured by its screws. The next thing would be to set a line, using but one spaceband, and then recast about ten slugs from the

line. Another different line will be set and recast as before, then a proof of both groups of lines would be pulled to see if any irregularity is noted either in the groups themselves or slugs from both groups relative to one another. The plan of casting two sets of slugs is to see if the successive justification of the lines produced any defect in the various slugs cast from the same driven-up spaceband. If all slugs of one group showed perfect alignment to one another and did not to those of the other group we would then select at random some of the matrices by twos and threes in the columns and measure them with a micrometer having a vernier scale. This measurement is intended to determine if any irregularity in matrix thickness exists. The vernier will enable you to observe any fraction less than one one-thousandth of an inch. If variations are found in the groups of matrices then you have found the cause. There should be no dirt on the sides of the matrices. If the walls show dirt, the multiple error produced will cause the variations noted. All the figure matrices, em quads, en quads, vertical rules and thin spaces should be rubbed down on a smooth board having dry graphite on its surface. It is quite probable that the sides of the matrices have sufficient dirt adhering to cause the irregularity noted in proof. By using the Lino-tabler method, tables can be produced with perfectly aligning rules.

Printed Pictures, How They Are Made



LINTON F. WILDING, writing in the *Bulletin of the Art Center*, New York city, gives a graphic account of the exhibit conducted by the American Institute of Graphic Arts at the Art Center Third Annual Exhibition. The A. I. G. A. exhibit was in charge of Burton Emmett, chairman, Stephen H. Horgan, David Silve and W. Arthur Cole.

One section of the exhibit was devoted to the reproduction of pictures as practiced prior to the present century, while another division served for the work of this century. A number of well chosen prints from wood blocks were shown, as well as some of the immediately premodern uses of wood in journals and periodicals of less pretensions to artistic merit than the old harmonious books. Another section was taken over by the exhibit of the intaglio method of reproduction. Here specimens of the work of the process were shown, together with easel work and actual copper. Still another division was devoted to planographic work, in which characteristic prints, transfers and stones were shown. Reproductions by present-day photoengraving processes and a demonstration of rotogravure were likewise included in the exhibit.

From Mr. Wilding's interesting account of the exhibit in the *Bulletin of the Art Center* we quote:

"Demonstrating in the center of the room is a modern engraver's camera—showing scale for exact reduction from copy, halftone devices, color-filters, and other appurtenances of the cameraman's work in an engraving plant. Around the walls are

displayed a wide and interesting range of specimens. The exhibits over which we spent the greatest amount of time were those of the early forms of photoengraving from the private collection of S. H. Horgan. Thanks to his interest and coöperation, we are able to reproduce several of them in these columns, including Mr. Horgan's own historic halftone (the first ever made) from the *New York Graphic* of March 4, 1880. All of our illustrations are from the Horgan collection with the exception of the wood cuts, made by William Blake, which were loaned to us.



A Halftone of 1880. Method Invented by S. H. Horgan

To get art critics of that period to accept his novel idea for photomechanical engraving Mr. Horgan found it necessary to imitate wood engraving as nearly as he could, hence the single-line screen. The subject is "The Capture of Major Andre," from the bas-relief on the side of the Tarrytown monument.

"In addition to these prints of purely historical interest, there are a variety of instances where one may see the artist's original beside the engraver's proofs, with the progressive proofs in the case of colorwork. The colorwork includes not only the ordinary two, three and four color halftone processes, but line copy treated with arbitrary Ben Days.



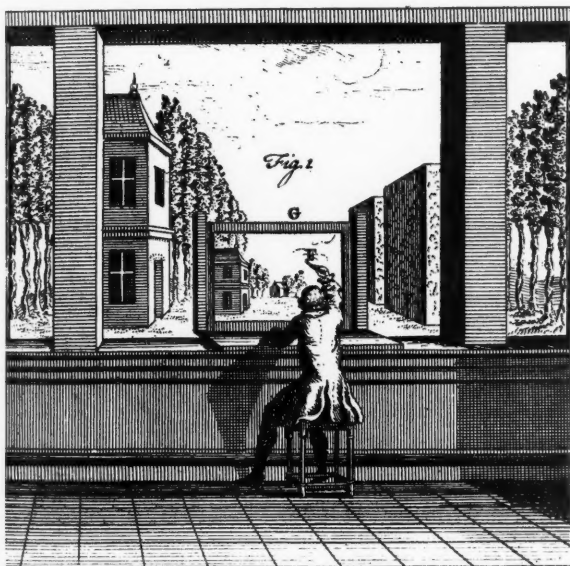
Wood Cut by William Blake

One of the illustrations for Thornton's "Virgil," these being the only wood cuts Blake ever made.

"Quite regardless of the theoretically 'inharmonious' nature of type and halftone in book production, this section of the show frankly recognizes that the camera, the halftone and the coated stocks are indispensable adjuncts of the graphic arts of today. The picture, like the printed text of four and five centuries ago, has definitely ceased to be the toy of a privileged few; it is now a necessity of science, news and amusement instead of simply a luxury of art. To be sure, a part of the writing man's 'occupation's gone,' since pictures by appealing directly to the emotions and the implicit can now accomplish in a flash what words must do indirectly and laboriously."

CONCERNING ACCURATE ESTIMATES

"Since the first printer started setting type until the present time, the prevailing problem has been the cost of composition," says *The Office Cat*, house-organ of the Richmond & Backus



Mechanical Method of Drawing Landscapes Before Photography Was Discovered

Company, printers and stationers, Detroit, Michigan. "Every one has been able to demonstrate the possibility of estimating all their costs entering into a printing job, but few, if any, have ever arrived at a satisfactory solution of the problem of cost of composition. If you are a buyer of printing and have had occasion to submit some particular job to several printers for

quotation you have undoubtedly wondered at the wide variance in the estimates submitted. However, this is easily explained by any one who is familiar with common printing practice. The average printing estimator is often a practical printer, and in estimating composition or typesetting he bases his figures on his own experience and on his knowledge of shop conditions. At best this judgment is faulty, because he trusts to his vision, rapidly making mental comparisons with jobs which he has himself set or which have passed through his hands. He judges that there are about so many words and about so many spaces, and that it will take approximately so much time to set the type. Under these conditions it is, of course, impossible to make an absolutely accurate estimate, and it is consequently impossible for the buyer to base prices upon similar work



A News Wood Cut of 1884

Prepared in advance for use in a report of a national convention, the head being left unengraved until the newspaper learned who the speaker was.

which he has purchased. Conditions, home environment, moods, affect this sort of estimating and make it unsatisfactory in spite of the fact that it is almost a universal practice.

"However, a new system is now going into use, through the untiring efforts of Harry Normandin, of the Richmond & Backus Company, who has spent a life time in the printing business and has studied it thoroughly from the practical and selling standpoints. Mr. Normandin has at last presented to the printers a practical system, based on the measurement of the em, hour cost, and with proper discounts for open forms, which we believe will eventually revolutionize the old estimating practice for composition and do much to establish uniform prices in this branch of printing. The principle of printing is the em, all type is made, set up and made up on that basis. Basing his conclusions on the em has enabled Mr. Normandin to arrive at a system of estimating composition that is as nearly correct as is humanly possible. Actual comparisons between estimates figured on this basis and the cost figures have shown this system to be positive in its accuracy, when properly applied. Instance after instance has shown the same relation between estimate and actual cost. The principle of estimating by this system was arrived at after years of constant effort to find some reliable manner in which to figure composition.

"By using an accurate measurement the printing customer is assured protection. The printer receives the same protection, and estimates on composition will stand comparison at all times. The Normandin system is in use by the Richmond & Backus Company, and we believe that this step towards greater accuracy has done much towards the increase which we are now enjoying in the printing end of our business."

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Fire Destroys Printing Plant

On October 21 fire destroyed the plant of the Inland Printing Company, Springfield, Missouri, one of the largest printing concerns in the Southwest. An estimate placed the loss at \$200,000.

Ben H. McCain

Ben H. McCain, for many years vice-president of the Dexter Folder Company in charge of the Chicago office, died on November 20 at his home in Miami, Florida, where he had lived since his retirement from active business. His friends in the printing trade in the Middle West will long remember his genial smile and happy disposition.

Steel and Copper Plate Department

Announcement has recently been made of the installation at the printing house of William Edwin Rudge, Mount Vernon, New York, of a plate printing department where steel and copper plate work will be done. It will be in charge of Henri J. Sappey, formerly of Goupil et Cie., Paris, France.

Buckley, Ramsay and Mackintosh Reappointed

The Direct Mail Advertising Association announces the reappointment of Homer J. Buckley and Charles Henry Mackintosh, both of Chicago, and Robert E. Ramsay, of New York city, as its representatives on the National Advertising Commission for the next year.

Harris Automatic Press Company Plans Interesting Campaign

The Harris Automatic Press Company, Cleveland, Ohio, has launched a publicity campaign planned to benefit the entire offset industry. Inserts produced by offset and bound into the publications in which they appear will be used. Each of these inserts will discuss some one advantage of offset lithography. This specific advantage will be discussed, and other advantages will be brought in incidentally.

Matrix Expert Addresses Guild

At the October meeting of the Type Machine Engineers' Guild of Chicago, Harry Lindroth of the Chicago agency of the Mergenthaler Linotype Company made an instructive speech on "Matrices." Mr. Lindroth has spent twenty-one years in the matrix department of the Mergenthaler Linotype Company and is recognized as one of the best informed men on matrices in Chicago. His review of the manufacture

and consumption of matrices and the number of new faces produced by his company during the time of his association with it was very interesting and astonishing to all members of the guild present.

Hugh Brady

On November 8 Hugh Brady, vice-president of the Smith-McCarthy Typesetting Company, of Chicago, died at his home from pleura pneumonia. Mr. Brady had long been identified with the typesetting business



Hugh Brady

in and around Chicago. He was president of Chicago Typographical Union No. 16 during the years 1907 and 1908. In 1912 he left the case to become salesman for the Kilgore Linotype Company, severing his connection with this concern to become vice-president of the Smith-McCarthy firm.

Joins Zeese-Wilkinson Sales Force

Fred L. Fischl, formerly president of Picture Press, resigned his connection and has joined the sales force of the Zeese-Wilkinson Company, Incorporated, color-plate engravers and color-printers, Metropolitan building, Long Island city, New York.

Michigan Company Celebrates Golden Anniversary

The Michigan Electrotrope & Stereotype Company, of Detroit, Michigan, recently celebrated its fiftieth anniversary, and to mark the occasion a dinner-party was held on the evening of October 19. Over four hundred persons, including advertising men, artists, engravers and printers, were present and extended congratulations to William T. Berdan, the president of the company. A copy of an elaborate edition of *Better Impressions*, the firm's house-organ, was given to each guest.

"Fifty Books of 1923" Now on Display in Chicago

The "Fifty Books of 1923," selected by the American Institute of Graphic Arts, are now on exhibition at the Wing Foundation of the Newberry Library, Chicago. The exhibition is being held under the auspices of Chicago members of the American Institute of Graphic Arts. A reception was held at the opening of the exhibition on Wednesday evening, November 21, at which William A. Kittredge, president of the Chicago chapter of the institute, presided. An address of welcome was made by Edward L. Ryerson, president of the Newberry Library. The principal speaker of the evening was Col. Edward T. Miller, secretary of the United Typothetae of America, who set forth the ideals and purposes of the American Institute of Graphic Arts. Colonel Miller's address was well received by the audience. The reception, which was a semi-formal invitational affair, was well attended, and the exhibition is attracting wide-spread and favorable attention.

John W. Hastie Honored by Franklin Association of Chicago

"A golden opportunity and an unusual treat"—thus read the heading of the announcement of a meeting held by the Franklin Association of Chicago at the Morrison Hotel, Thursday evening, November 15. And so it proved to be, for it was made the occasion of a testimonial to John W. Hastie, manager of the city department of the Western Newspaper Union, of Chicago. Over one hundred and fifty members and guests, all friends of Mr. Hastie's, gathered to honor a man who has devoted a great many years to the service of the industry.

Following a bountiful repast, Joseph H. Ewing, of the Ewing Press, president of the association, called the meeting to order and after a few remarks appropriate to the occasion announced that he was sharing with others the pleasure and honor of presiding at the meetings. He then introduced W. B. Patterson, of the Blakely Printing Company, as chairman and toastmaster.

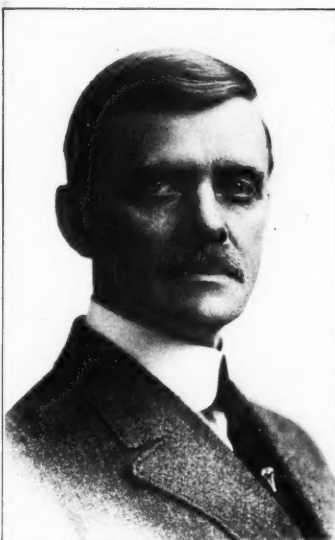
"The committee is exceedingly glad to have such a fine representative gathering of printerdom as is here tonight," said Chairman Patterson. "And yet it is possibly fair for us to pause for a moment and take cognizance of the fact that there are still others who would be here tonight had we been able to extend our invitation as broadly as we should have liked, since our guest, Mr. Hastie, has quite as many and

quite as strong friends and warm admirers among the open-shop printers of Chicago as he has among the union-shop employers. I think we all sense that situation."

In introducing the speaker of the evening, Chairman Patterson said: "We are exceedingly happy in the speaker for tonight. Julian B. Arnold, a lecturer of note, a traveler of great distances, a writer of many sorts and kinds in many publications. He has all these qualifications, and yet his subject is, I think, quite as big as the biggest lecturer or writer that I have any knowledge of. . . . I am sure he brings to us inspiration on the subject, 'What Civilization Owes to Printing.'" (Mr. Arnold's address will be printed in full in an early issue of this journal.)

After Mr. Arnold's inspiring address the chairman called on James Hibben, general manager of The Henry O. Shepard Company, who in an excellent address set forth the service John W. Hastie has rendered the printing industry of Chicago, and the debt which the industry owes to Mr. Hastie for his years of devotion to the branch of the trade represented by the Franklin Association. In part, Mr. Hibben said:

I have been assigned a most pleasing task. I appreciate the honor conferred and the opportunity to voice the sentiment of the Franklin Association, a sentiment inspired by a golden opportunity, recognizing a valuable service rendered; acknowledging individual ability of outstanding merit; a golden opportunity to honor a man who has brought honor upon the printing business, a man who has never been anything but a leader in all the things he has undertaken; and I can say, without fear of contradiction, that no man looms larger upon the horizon of printerdom in Chicago than John W. Hastie.



John W. Hastie

tury has served the printing industry, and served it well. Through all these years he has been a dominant influence in the settlement of wage questions. He has always been faithful to his trust, skilful in his ways, and remarkably diplomatic in the way he handles problems. His vision of the trend of events, his grasp of a point in the moment of a crisis, his suavity of manner, his mastery of the subject, have often pointed the way to a sane and calm solution, and you men who have sat with Mr. Hastie around the council table, who have spent hours and days with him in conference with the unions settling wage questions, settling wage scales, know his ability, know his mastery, and know that

with the initial H, the sixth, a large tray, bearing the inscription, "Presented to John W. Hastie by the Franklin Association of Chicago, November 15, 1923." A large basket of chrysanthemums was also given Mr. Hastie as a special gift to Mrs. Hastie.

In responding to Mr. Hibben's remarks and acknowledging the presentation, Mr. Hastie spoke of his early experiences, leading up to his entrance into the ranks of the employing printers, and the organization of the old Employing Printers' Association of Chicago, the forerunner of the present Franklin Association. During the course of his talk Mr. Hastie said:

In 1908 I was elevated to the position I now have with my company, a worth-while concern, managed and controlled by broad-gaged men, and my position has been all that could be desired ever since. But that also brought me in contact for the first time with the employing end of the industry. It was in 1909 that the Chicago Employing Printers' Association was organized with about eighty members, having for its purpose just exactly what the Franklin Association of this day is doing. And when I sat down at this table tonight I saw some of those I met in that day—Amos Pettibone, Charles S. Peterson, Fred Cozzens, L. C. Rogers, E. F. Hamm, Bill Hartman, here—and if you don't know him, you ought to—Mr. McCarthy, and later Mr. Richards, who was then with Sears-Roebuck; and that is how I started my connection with the employing end of it.

When I approached that period it was with some awe and hesitancy, because I was meeting men who had established themselves in the city of Chicago, men of reputation, big men, and I was rather surprised and relieved to find that they were very human, nevertheless, when you got acquainted with them. Later, as you know, we merged into the Franklin-Typothetæ of Chicago, and this association was then the Franklin Division. You can readily see, all through that period, how it was that I got connected up the way I did, in the line of service



Dinner Given in Honor of John W. Hastie by the Franklin Association of Chicago, November 15, 1923

The speaker outlined the career of Mr. Hastie since coming to Chicago in 1890 and commented upon his service to printers, both to employers and employed.

And right here (continued Mr. Hibben), let me say that it is a most joyful occasion that we can tonight celebrate an event of this character, when we look at this man who for more than half a cen-

whenever John W. Hastie sat in a session of this character he had only one thought in view, the job that had been assigned to him, which job he always did well.

At the close of his remarks Mr. Hibben, on behalf of the association, presented Mr. Hastie with a beautiful silver service of six pieces, five of the pieces being engraved

that has been so magnificently, and I am afraid rather undeservedly, referred to by Mr. Hibben here tonight, but it was a natural sequence. Some one had to do it, and I gained much by what I learned from the men with whom I was associated on the various committees. It is an interesting proposition; it is one that is an education in itself, that broadens a man, makes him search the innermost thoughts of the other man to arrive, as we

have tried to arrive in the past, at a safe solution of our problems. Looking back over the years, including those of the war, which was a most disturbing period, it is a fact that we have had no disturbances no violations of contract, except one minor instance in 1918, at which time you will recall the National War Labor Board stepped in and interceded and adjusted the case later on. We have been particularly fortunate in that respect, because you can look at New York and other points over the country, and realize the experiences they have had, and the resultant troubles entailed, because of their failure to meet the situation in the proper manner.

Chairman Patterson then called upon W. J. Hartman to respond to the toast, "We Old Timers." Among other things, Mr. Hartman said:

I think the only man that should be talked about tonight is the guest of honor. I had the honor and pleasure of sitting with him on the Scale Committee for some time, for about ten years, and I want to say that it was due to his diplomacy that we often avoided a fight. . . . A wage scale means thousands of dollars to the printers every week in this city. We not only battle for the employer, but we battle for the employee, because if the scale got so high that we could not sell in competition, our printing would go elsewhere, and the employee would be walking the street in place of being at work in a peaceful industry. Of course, before the war the advances were very small, as a rule a dollar a week, and that would run for one year or more. There was one case that lasted over a year without an increase, and the president of that union is here tonight, or he was president at that time, and I believe he will tell you that we had some serious talks over the table. But in all the negotiations Brother Jack here was always kind of a balance wheel. He had the smooth stuff, the oil to pour on troubled waters, because he was well acquainted with the other side, where some of us had never had any experience. I am proud to be here tonight and to be able to call Jack Hastie my friend.

Fred Webster Succeeds Joseph A. Borden With Paper Company

Conditions have arisen in connection with the receivership of the American Writing Paper Company which have made it expedient for the department of general service in Chicago to move the office to headquarters at Holyoke, Massachusetts, according to a statement made by Joseph A. Borden, who has resigned his connection with the company as director of general service. In the future the activities heretofore pursued will be under the direction of Fred Webster, who has recently been appointed to take charge of the promotional and advertising work of the company.

C. W. Kellogg Succeeds H. L. Bullen as A. T. F. Efficiency Manager

Charles W. Kellogg has succeeded Henry Lewis Bullen as manager of the efficiency department of the American Type Founders Company, and will have his headquarters at the company's central plant in Jersey City. For some years back Mr. Kellogg has had charge of the activities of the efficiency department in the West.

Charles W. Kellogg was born in 1871 in Ovid, Michigan. He was apprenticed to printing in Bancroft, Michigan, entering the office of the *Republican* of Charlotte soon afterward. Within a few years he became foreman and ultimately proprietor of the *Journal*, of Allegan, Michigan, now known as the *News*. During the Spanish-American war, and for some time following it, Mr. Kellogg was state editor of the *Press*, of Grand Rapids. His next upward move was to the superintendency of the *Republican* news and job printing office at Charlotte, the plant in which he had learned to be a

good printer. In 1903 he was engaged by the Inland Type Foundry as its representative in the South. His next promotion was at the headquarters of the Inland Type



Charles W. Kellogg

Foundry in St. Louis, where he was made sales manager. He acted in that capacity until he became manager of the Chicago branch, a position he held until 1913, in which year the Inland Type Foundry was sold. He then became a production engineer for the American Type Founders Company's efficiency department, with headquarters in Chicago. Under his management the efficiency department will have an increased staff, which will make it more than ever helpful to the company's customers. Mr. Kellogg's army of friends in the West congratulate him upon his promotion, and trust that his important duties may frequently bring him West, where he is known as the man who has made efficiency a science.

Intertype Team Wins Championship

The Brooklyn Commercial Baseball League recently closed a very successful season. The Intertype Corporation team won the pennant again this year, which is the second time in succession. In September a three-game championship series was held between the winning Intertype team and the New York Curb Market team, pennant winners of the New York commercial league. The Intertype boys won the first two games and thus clinched the championship of the Greater New York commercial leagues. The members of the Intertype team are as follows: Catchers, Fiori and Russell; pitchers, Webster and Lenny; first base, Meyer; second base, McConnell; third base, Bartlett; shortstop, Smith; outfielders, Haddock, Lenny and Young; utility men, Barclay, Schussler and Bloss; manager, Breen.

Advertising Exposition in New York

The first advertising exposition held by the New York Advertising Club, which was staged in a great armory last month, proved an unqualified success, both in the advertising value of the exhibits and in the great paid attendance by the public. The list of speakers included some of the national leaders in advertising, and the booths showed many novel effects in advertising display.

One of the most attractive booths in an artistic way was that of Norman T. A. Munder, not only because of the excellence of his printing but also because of the exquisite taste displayed in the selection of the color for the paper stock used. Rogers & Co., of Chicago and New York, had a novelty in the way of advertising. The handsomely furnished booth of this company had but a single exhibit of printed matter, a display card on the center table stating that this company's exhibit was at its printer, to which all visitors were invited.

The American Association of Advertising Agencies had six cases filled with exhibits demonstrating the manner in which



Intertype Team, Pennant Winners in the Brooklyn Commercial Baseball League

advertising is handled by an agency classified in the following order: The product to be advertised; the market for it; how the campaign is planned; creating the advertising; how the advertising is produced, and finally the 120 subdivisions required to handle advertising while it is passing through an agency. The production of a page advertisement, from the preliminary sketch to the electrotypes and the finished printing, was a most instructive showing.

Chicago Craftsmen Visit Kalamazoo Paper Mill

About seventy members of the Chicago Club of Printing House Craftsmen were the guests of the Seaman Paper Company, Chicago, and the Bryant Paper Company, Kalamazoo, on Saturday, November 3. A special train was provided to take the craftsmen to the paper mill town. They spent all of Saturday forenoon inspecting the mills of the Bryant Paper Company, in

enlightening way in which their questions were answered by the paper men.

The committee of the Chicago Club of Printing House Craftsmen which arranged the trip was composed of E. J. McCarthy, Lee C. Werden and E. C. Dittman. The arrangements were made through Frank A. Borchers, of the Seaman Paper Company, who coöperated with P. C. Servaas, sales manager of the Bryant Paper Company, in making the arrangements of the Kalamazoo



Views of the New Home of the Porte Publishing Company, Salt Lake City, Utah

The central picture shows the entrance to what appears more like a beautiful bungalow than a business house. At the left center is shown the reception room, which overlooks the business office seen at the top center. At the right center is the business manager's office, while at the top right and left are two

views of the editorial and art room. The three views at the bottom show the private "sanctum" of Roy T. Porte, wherein he spends his time studying ways and means for increasing the service rendered by his company through the Franklin Printers' Price List and the Franklin Printers' Service.

All the metropolitan daily newspapers had attractive booths. The St. Louis *Globe-Democrat*, Chicago *Tribune* and *Daily News* were represented, as well as the London *Daily Mail*. It was surprising to find the elaborate advertising booths of the English and Swiss railways as well as the Atlantic Steamship Companies, though these are explained by the fact that the next international advertising convention will be held next year in London.

Milo Bennett Goes to Japan

Milo Bennett, well known for years as the Intertype representative in Ohio, sailed on the S. S. President McKinley from Seattle, October 29, for Kobe, Japan, to confer with representatives of the Intertype Corporation in Japan on business conditions in the Orient. Mr. Bennett will be away for about four months.

which about one thousand persons are employed. Every operation in the making of paper was explained by officers and other executives of the paper company and by Frank A. Borchers, vice-president and sales manager of the Seaman Paper Company. Felix Pagenstecher, president and manager of the Bryant Paper Company, gave the visiting craftsmen a cordial speech of welcome following the luncheon and invited the visitors to ask questions. Problems were stated and questions were asked by the printing plant executives, among whom were C. Olsen, superintendent of the Manz Engraving Company; E. L. Wilson, superintendent of the plant of the *Popular Mechanics Magazine*; Frank Dermody, superintendent of the Woman's World Magazine Company, and Lee C. Werden, superintendent of the Cuneo-Henneberry Company. All of the craftsmen were pleased at the

plant for the entertainment of the Chicago party. Mr. Borchers was assisted by five of his associates from the Chicago office as follows: Frank M. Stephens, Clayton Seaman, S. M. Tobey, J. E. Beatty and William A. Norman.

Linotype Exhibit at U. T. A. Convention

One of the most interesting exhibits in connection with the U. T. A. convention in Washington, D. C., was that of the Mergenthaler Linotype Company. A single keyboard Model 14 in operation daily during the meeting attracted much attention, and complementing the machine exhibit there was a comprehensive showing of linotype typography. Copies of "The Manual of Linotype Typography," the 300-page book of printing specimens widely accepted as an authoritative guide to good typography, were shown.

Sterling Editor Addresses Students of Medill School

"Service to the community is the only basis on which a successful newspaper can be founded," declared D. W. Grandon, editor and manager of the Sterling (Ill.)



D. W. Grandon

Gazette, in an address to the students at the Medill School of Journalism.

"Schools of journalism evidently have come to fill a great need," he continued. "There has been no standard code of ethics or philosophy covering editorial ideas or for the treatment of editorial subjects. The journalism schools may very properly do something either to establish standards or to elevate such standards as may soon seem to be more or less accepted.

"The beginner probably will hardly realize that there is idealism in getting started in newspaper work. Why are you young men and young women taking a course in journalism? Do you look on journalism as merely a means, an opportunity for making a living? If you have no higher ideal than that your entrance into journalism will get you practically nowhere and will give journalism nothing. Unless you feel and believe that journalism offers an opportunity for you to render service to your fellow men, you will be a misfit in the profession, and it would be better both for you and for journalism if you engage in some pursuit where you can serve loyally.

"Our newspapers may become too stereotyped, too machine-made. I should like to see more of the personal in our editorial columns. We can put more of the personal view and more of personal sentiments into our papers. Our nation needs more heart, soul and conscience in the editorial page of its great newspapers.

"As for the young newspaper man or woman, I am a firm believer in the school of sincere and honest hard work as the only means by which they may make proper progress. The city scribes get their measure of toil. After fifty years of newspaper experience I receive cordially the new journalists, the students of the schools of journalism, to a field much better and stronger

than the old in many respects. The central thought of the successful editor, rural or urban, is to work earnestly, sincerely and honestly for the public service. Do that consistently, and your stewardship in this amazingly interesting field will be effective."

Linograph Representative Addresses Type Machine Engineers

P. O. Pedersen, sales manager of the Linograph Company, delivered an address before the Type Machine Engineers' Guild, of Chicago, on November 11. Mr. Pedersen outlined the history of the Linograph Company from the conception of a simpler machine in the mind of its inventor, Hans Petersen, to the present day. After the talk he was kept busy answering mechanical questions relative to Model 1 and Model 3 linographs, and also the new Model 12 linograph.

Miller Feeder Patent Rights Sustained In Court

From the Miller Saw-Trimmer Company, Pittsburgh, manufacturers of the Miller automatic platen press feeder, comes the announcement that the company won the decision of Judge Thompson of the United States District Court for the Western District of Pennsylvania, rendered October 25, 1923, in a suit filed against it by the Miehle Printing Press & Manufacturing Company, of Chicago, and Honigmann Automatic Press Feeder Company, of Duluth. In this proceeding, the last two named companies sought that certain claims of the Wells and Hunter patent No. 1,363,200, owned by the Miller company, be held void on the ground of prior invention in Honigmann patent No. 1,074,720, owned by them. The Court held the contested claims of the Wells and Hunter patent valid and these claims void in the Honigmann patent. This is the second time these Wells and Hunter claims have been sustained in federal courts.

Print Shop Is Unique Feature of San Francisco Market

A print shop is one of the unique features of the Crystal Palace Market in San Francisco, said to be the largest and most complete market in the world. The print shop is operated by Edward Morgan.

Old-Time Printers' Association Holds Stag and Smoker

The Old-Time Printers' Association of Chicago departed from its usual custom on Saturday evening, October 27, and held its first annual stag and smoker, combined with a reunion halloween party. For years the annual banquets in honor of Franklin's birthday have constituted the main activity of the association, outside of its quarterly business sessions, and these occasions have been looked forward to each year as the outstanding social event of Chicago print-erdom. Setting aside the traditions of the organization, the so-called "old timers" gave themselves over wholeheartedly to an evening of fun and frolic, and it was a joy to one who would probably be classed as one of the "younger old timers" to witness the way those who have spent a good lengthy lifetime in the service of the industry could renew their youth and forget their cares in the pleasures of the evening.

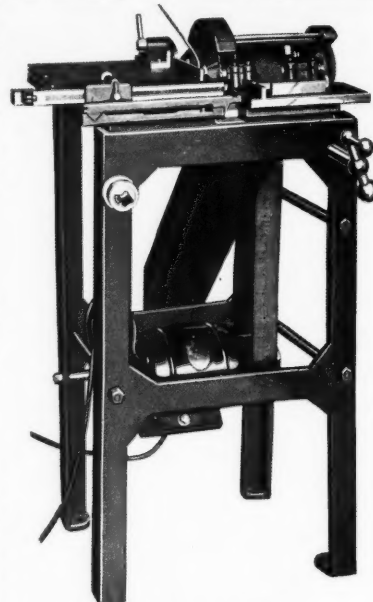
The large dining room of the City Club took on the aspect of halloween, with the appropriate table decorations and favors. Chicago Typographical Union's band gave its services and provided music throughout the evening. Quartets, comedians and other entertainers kept up a running fire of amusement. A good dinner and plenty of smokes added to the enjoyment of the occasion.

Two speakers were on the program—W. H. French, president of Barnhart Brothers & Spindler, gave an excellent short talk, filled with humor, taking his hearers back to the "good old days," and Col. William Lightfoot Vischer recounted many of the experiences of the early days, bringing forth round after round of laughter. Several others prominent in Chicago printing circles were also called upon for short talks.

Frederick Dunham was the chairman of the evening and toastmaster. The committee in charge of arrangements consisted of Thomas Knapp, president of the association; Frederick Dunham, Sam Greenfield, John Quadland, W. J. Hack, Worthington DeWolf, William Bentley, A. T. Morey, William H. Sleepcke, Michael H. Madden and William Mill.

Bring Out New Model S.-H. Saw-Trimmer

The Schuyler-Hildman Company, Chicago, has perfected an enlarged model of its well known Standard S.-H. Saw-Trimmer. As shown by the accompanying illustration,



Model 2 S.-H. Saw-Trimmer

it is mounted on a rigid iron stand. By an ingenious device the saw can be raised or lowered, permitting undercutting and inner or outer mortising. The motor automatically moves with the saw in raising or lowering, giving proper tension to belt at all times. The locking device takes 54 picas and is guided and held firmly by a groove in table. The gage bar can be shifted forward or backward, enabling mitering to be done on both ends face up. The table is 18 by 18 inches.

Celebrate Seventy-Fifth Anniversary

In honor of the seventy-fifth birthday anniversary of Col. M. H. Madden, one of the veteran printers of Chicago, a group of his intimate friends gathered at the Illinois Athletic Club on Saturday evening, November 3, to commemorate the event. As a memento of the occasion Colonel Madden was presented with a beautiful silver loving cup suitably inscribed. S. G. Greenfield acted as master of ceremonies, W. M. Goodwin as toastmaster, and Frederick Dunham made the speech of presentation. Among those in attendance at the dinner were the following:

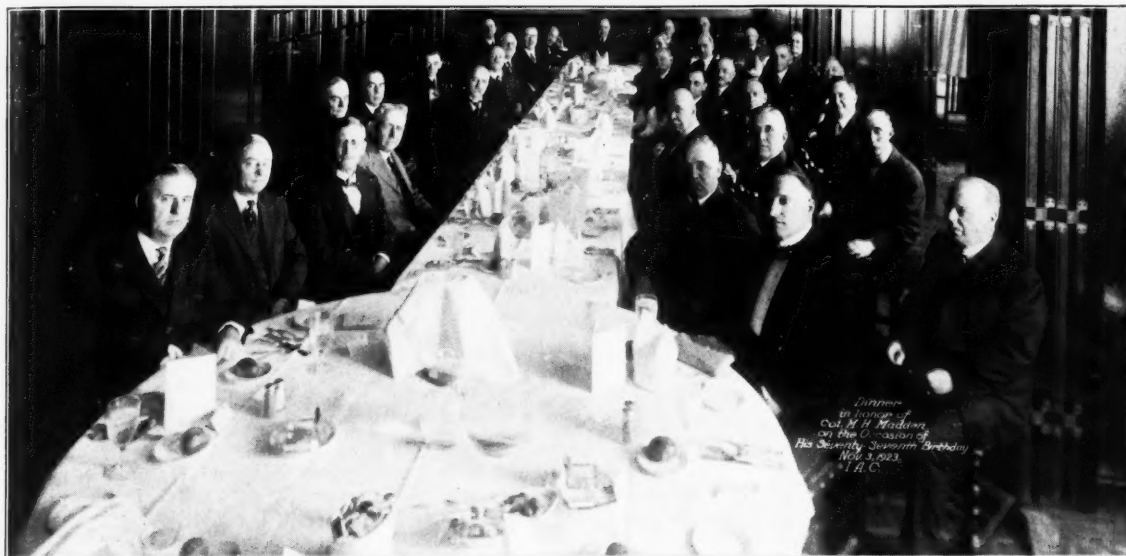
William L. Visscher, J. W. Tracy, B. J. Mullaney, P. D. Fenn, Daniel Boyle, W. M. Goodwin, Michael Colbert, F. C. Hollister,

thousand high schools in many States. Its purpose is to furnish a "service magazine" for high school editors and advisers of student publications. Many high schools receive it as members of the association.

Announcements of the annual C. I. P. A. convention and contest to be held in Madison on November 30 to December 1 are made in this issue. Other articles are: "How to Read a Newspaper," by Prof. W. G. Bleyer; "New Form of Contest Announced," by Prof. G. M. Hyde; "The Organization of School Activities," by George F. Brooks, Hutchinson, Kansas; "The High School Newspaper: Its Influence," by George L. Geiger, former managing editor of *Daily Cardinal*, and "Building Better School Annuals," by Ellis G.

those in London, at Hackney Wick, Manchester, Dublin, Glasgow and Paris, as well as agencies in all the Colonies, South America and the Far East.

The first William Caslon (1692-1766) started in business in London as an engraver of gun-barrels and a bookbinder's tool-cutter. By his association with printers, notably the elder Bowyer, he was led to fit up a typefoundry in 1720, though there was a tradition in the family that he began letter-cutting at an earlier date. For a long time English printing had been dependent on foreign-made types, of which by no means the best were imported. The time was thus ripe for a native craftsman of taste, and the success of Caslon's magnificent letter, both roman and italic, was immediate. Its beauty and distinction carried it all over England and the Continent. In detail, it follows the general lines and proportions of the best seventh-century Dutch letter, but, in the fashion of the writing masters of the day, Caslon gave his lower-case types a much rounder form than those of Garamond or his Dutch followers. Owing to technical difficulties the italic could not be rounded out, and thus Caslon's italic



Dinner Given in Honor of the Seventy-Fifth Anniversary of Col. M. H. Madden, Chicago, November 3, 1923

J. T. Renshaw, Frederick Dunham, Charles Wruck, P. J. McInerney, John Canty, W. E. Curry, R. M. McCully, E. M. Harrison, T. E. Sullivan, A. F. Portman, W. W. De Wolf, Henry C. Ihde, P. E. Ryan, W. J. Hack, Edward Gallaway, D. M. Mathews, Charles W. Deacon, Thomas Knapp, William Mill, A. L. McCall, Gerald Barry, S. G. Greenfield, Frank Dermody, Barney Nolan; also Michael Duggan, of Oshkosh, Wisconsin, and W. B. Brown, of Los Angeles, California.

New Publication for Editors of High School Papers

The Scholastic Editor, official publication of the Central Interscholastic Press Association, a national organization of editors of 600 or 700 high school newspapers and magazines, last week made its appearance as a sixteen-page magazine, replacing the mimeograph service of previous years. The magazine is issued from the Central Interscholastic Press Association headquarters at the University of Wisconsin Course in Journalism, Madison, and the first issue contains articles by students and professors in the course. Prof. E. M. Johnson is editor.

About three thousand copies of the magazine were printed and sent to some two

Fulton, editor of the 1925 "Badger." H. E. Birdsong conducts a newspaper department, and Miss Helen Patterson is editor of the advisers' round table.

Display Pressmen's Contest Samples

Framed groups of the samples submitted by winning contestants in the Miller pressmen's quality and production contest are now on display in the branch sales rooms of the Miller Saw-Trimmer Company in Atlanta, Boston, Chicago, Los Angeles, New York, Pittsburgh and San Francisco. Pressmen and others interested may see what critics have judged as being one of the best collections of platen press work ever placed on exhibition.

Head of Famous English Typefoundry Passes Away

Sydney Herbert Caslon, managing director of the famous old firm of typefounders, H. W. Caslon & Co., of London, passed away on November 3. From the story which appeared in the London *Times* on the death of Mr. Caslon, we quote the following paragraph, which gives the history of the Caslon typefoundry:

This firm was established in 1720 by William Caslon, and was incorporated as a limited company in 1900. It has establishments, in addition to

shows more freedom together with an individual elegance and consistency. It is possible that Caslon cut the double-pica type for Baskett's "Vinegar" Bible (1716-17); but his first essay is generally said to have been a font of "English Arabic" for a New Testament and Psalter required by the S.P.C.K., and his next the beautiful font used by Bowyer for printing the folio edition of Selden's works in 1722. The Caslon types held the field, even John Baskerville being unable to compete with them, until about 1780, when the "modern face," introduced by Grandjean at the Imprimerie Royale in Paris, and popularized by Bodoni of Parma, became the fashion. But the use of Caslon type was revived about 1845 by the Chiswick Press, and has ever since held its own.

Warwick Brothers & Rutter Issue Book to Mark Seventy-Fifth Anniversary

In commemoration of the seventy-fifth anniversary of their establishment, Warwick Brothers & Rutter, Limited, printers and bookbinders, Toronto, Ontario, have issued an impressive hard-bound book for private distribution. Deckled edged paper of a good quality, ample margins and printing in two colors make this a book altogether worthy of one of the best printing concerns in North America. It tells the story of the founding of the business in 1845 and shows portraits of the founders and the subsequent managers, together with the present personnel. This is an auspicious way to chronicle the history of a successful firm

which has well withstood many vicissitudes during its long career. The accompanying illustration shows the present warehouse and factory buildings.

The Hilland "No Furniture" Chase

Among the labor-saving devices which are getting the attention of printers are the new lockup devices that are being installed

F. A. Green, 78 Cliff street, New York city, has been appointed eastern representative of the Chicago Steel & Wire Company. A stock of round and flat bookbinders' wire will be carried in the New York branch.

Mrs. Clara J. Shepard wishes us to advise her many friends who expected to see her at the convention of the U. T. A. that she

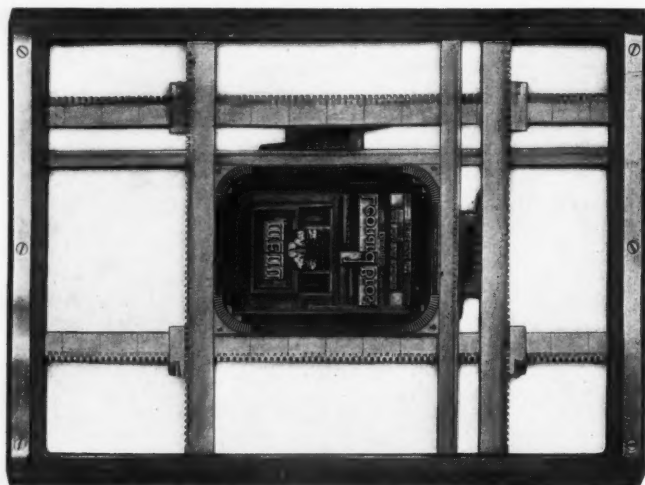
with Mr. Erickson for many years, comprising an array of talent that is no doubt second to none. The new organization will be known as the Pioneer High Speed Machine Knife & Tool Company. A well equipped factory is now under construction in Cleveland, Ohio, and it is expected to be in operation in a short time.

Chicago Chapter of American Institute of Graphic Arts Organized

A tentative organization composed of Chicago members of the American Institute of Graphic Arts was formed at a recent meeting of the group. Col. Edward T. Miller, secretary of the United Typothetae of America, was acting chairman of the meeting, and Robert O. Ballou, editor of *Ben Franklin Monthly*, was secretary. Arrangements were made to facilitate the showing of the "Fifty Books of 1923," which have been placed on exhibition at the Wing Foundation of the Newberry Library, Chicago. Offices of the Chicago chapter of the A. I. G. A. for the coming year were elected as follows:

William A. Kittredge, president; Oswald Cooper, first vice-president; Col. Edward T. Miller, second vice-president; Paul M. Rensinger, secretary, and Harry Hillman, treasurer.

The pioneer work of bringing about the formation of the Chicago chapter was initiated a year ago by Fred. S. Bertsch, of Bertsch & Cooper, advertising typographers, and Harry Hillman, editor of *THE INLAND PRINTER*. Mr. Bertsch, who is vice-president of the national organization, was one of those principally desirous of seeing a chapter organized in Chicago and has worked toward that end. Mr. Hillman has been temporary chairman of the Chicago group and Mr. Ballou has been acting secretary. Pending a revision of the by-laws of the national body, the Chicago chapter will remain a tentative organization. It is understood that plans are under consideration at the present time for the organization of chapters at St. Louis, San Francisco and other printing centers.



The Hilland "No Furniture" Chase

in plants where economy and efficiency are the watchwords. The Hilland "No Furniture" chase, which has undergone a series of improvements and refinements, is now ready for the market. The chase is being made of rust-proof vanadium steel; all locks are made of drop-forged steel. The bars are fitted with ball bearings that slide inside the grooves and prevent friction. The chase is fitted with interchangeable steel roller bearers that can be removed at the option of the pressman. Another feature of the chase is that register blocks can be locked up and any make of quoin can be used. This new chase has graduated line gages, starting from the center, which are numbered in picas and nonpareils, thus making it possible to obtain quick register. Full information regarding the device may be secured from the H. J. Hilland Company, 3903 Lincoln avenue, Chicago.

deeply regrets her inability to be present in Washington. It was necessary for her to cancel her arrangements at the last minute and remain at home owing to illness in the family.

After thirty-one years of specialized experience covering every phase of the manufacture of shear blades and knives, A. W. Erickson has established and heads a new company, concentrating on the production of cutting tools. Mr. Erickson was formerly superintendent of The Wapakoneta Machine Company, of Wapakoneta, Ohio. The heads of the tempering and grinding divisions have been personally associated

Brief Notes of the Trade

E. E. Keough has returned from an extended business trip to the Pacific Coast in the interest of the American Writing Paper Company and will continue his work as manager of the advertising department of that company. He will work in close conjunction with the newly created department of sales promotion, in charge of Fred Webster.

Herbert A. Sloan, formerly of the McKinley-Sloan Printing Company, Kansas City, Missouri, is now associated with Vincent J. Irving in The Bramhall Printing Company, in that city. Mr. Sloan is a versatile young man, and equally at home as artist, layout designer, copy writer or salesman.



Plant of Warwick Brothers & Rutter, Limited, Toronto, Canada

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 72

DECEMBER, 1923

No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT. — Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CAMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

A PRINTER'S APPROPRIATE HOLIDAY GIFT — "Seven Legs Across the Seas," Sam Murray's globe-encircling travel book. The Inland Printer says: "Teems with interesting sketches of the character and mannerisms of different nationalities, quaint customs, history, eloquent descriptions of scenery and other interesting phases." 408 pages, illustrated, \$2.50 postpaid. MOFFAT, YARD & CO., Publishers, 31 Union Square West, New York city.

BUSINESS OPPORTUNITIES

FOR SALE — Well-established printing and stationery business in middle southwest, largest city in one of the fastest growing states, drawing business from the entire state; bank deposits have increased every month for the last three years; three-story building; best location on Main street, low rent, long lease; plant almost new, six presses; merchandise strictly commercial; no dead stock; no gold mine nor soft snap, but made over fifty thousand dollars out of it; fine chance for one or two hustlers; good reasons for selling; terms can be arranged for part; will sell printing and stationery departments together or separately. D 951.

JOB PRINTING OPPORTUNITY — We contemplate separating our extensive job printing business from our newspapers and going after more job printing; plant is in Minnesota; man of proven ability in printing and management may become associated with men already in our organization; investment of moderate sum desirable although not absolutely necessary. Send recommendations, photo and all information you would want if you were to take a partner into your business. Interview later if deemed expedient. D 967.

A PRINTING PLANT centrally located in heart of Los Angeles, California, fully equipped; cylinders, job presses and complete bindery for catalog, booklet and color printing; A-1 clientele; clearing from \$800 to \$1,100 per month NET; owner retiring from active business selling equity at cost; \$14,600 cash for limited period; can prove conclusively the worth of this proposition to responsible parties. ERNEST G. KLEIN, 1020 N. Mariposa avenue, Los Angeles, Cal.

COME TO CALIFORNIA — McNEIL BROS., pioneer druggists' printers and stationers, 926-928 Fillmore street, San Francisco, offer their business for sale; only reason — getting old; rare opportunity. Full particulars on application.

BUSINESS FOR SALE — Job printing plant: a profitable business located in the center of Saint Louis' wholesale and retail district; equipment: two 8 by 12 Chandler & Price presses, one 10 by 15 Miller, one 12 by 18 Miller, all new series with individual motors, 32-inch power cutter with motor, Washington proof press, complete composing room equipment and tools; owner retiring from business; will consider proposition for entire plant or separate bids on individual pieces. Write P. O. BOX 1533, Central Station, St. Louis, Mo.

FOR SALE — Four jobber plant, including new Miller unit, bindery equipment, etc.; Indiana town of 15,000; good building, low rent, well located. Full particulars on application. Write N 957.

I WANT TO BUY a printing plant equipped with about four platen presses or thereabouts. If you have a proposition that can stand rigid investigation, write me immediately. D 829.

FOR SALE — Two-press job shop, with Kluge feeder, in mid-west city of 25,000 population; this is a good proposition and worth investigating. For full particulars write D 962.

FOR SALE — Three press, good live job printing office in northern Indiana city; price \$4,000. D 863.

FOR SALE

FOR SALE — Complete line of new and overhauled cylinders, jobbers, paper cutters, Hamilton wood and steel furniture, complete outfits; also offer 26 by 34, 39 by 53 and 46 by 68 modern Miehles; 11 by 17 Autopress autofeed cylinder; 39 by 52 and 46 by 62 Hubers; 50 McGreal chase bars; Boston No. 4 wire stitcher; 48 by 69 Scott cylinder cutter and creaser; 22 by 28 and 16 by 22 standing presses; 30-inch table shear; 27 by 39 and 36 by 52 Optimus. Buyers in central states tell us your requirements and surplus machinery for sale. WANNER MACHY. CO., 716 S. Dearborn street, Chicago.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

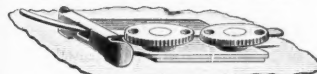
The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.

761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Immediate delivery; two No. 3 Miehle presses with Cross continuous feeders; one 5-0 special Miehle with extension delivery and Dexter pile feeder; one 5-0 two-color Miehle with extension delivery and Dexter pile feeder. These presses, replaced by rotaries, are in perfect condition and can be seen running every day on close register work in our factory at Bryn Mawr, Pa. **THOMAS M. ROYAL & CO.**

FOR SALE—Harris automatic presses; three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. D 833.

DISPLAY TYPE—35c to 50c per lb.; good used type, in series: large sizes, weight fonts; this is big shop stuff—75 sizes and modern faces—4 tons of it; also other material. Send for list or specify what you need. **A. GLEDHILL, Colorado Springs, Colo.**

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago.**

FOR SALE—One Harris automatic press No. S 1-238 for sheet 14 by 17, in good condition; one Harris envelope press Style E.1, in fair condition. **THE W. H. KISTLER STATIONERY CO., 1636 Champa street, Denver, Colo.**

LINOTYPE MATRICES FOR SALE at one-half present prices of new matrices; 8, 10, 11, 12 and 14 point, all two-letter; in complete fonts and all in good condition. **THE CHRISTIAN SCIENCE MONITOR, Purchasing Dept., Boston, Mass.**

FOR SALE—Do-More automatic embosser; latest model for process embossing; as good as new; operated less than 24 hours; lists \$650; as we have no use for it, will sell for \$500.00. D 932.

FOR SALE—Kidder press, Model No. 10, for printing, scoring and cutting cartons from rolled stock; printed form 12 by 26 inches, scoring form 20 by 30 inches. **BAUER & BLACK, 2500 S. Dearborn street, Chicago.**

MONOTYPE EQUIPMENT, complete, good condition; cost \$6,000; only \$2,000 cash, \$2,500 terms; A-1 saw trimmer \$300; lot of wood type cheap; several secondhand heaters or burners. **UTILITY HEATER CO., 132 S. Clinton street, Chicago.**

FOR SALE—Cottrell double ender perfecting press, bed size 43 by 62, in excellent running condition; may be seen in operation; price \$1,000 f.o.b. our floor. **KEEFE, COLES & CO., 512 Sherman street, Chicago, Ill.**

GULLBERG & SMITH gathering machine, 16-inch, size 24 box, paddle wheel delivery, used six months; guaranteed in good condition; \$4,500. **CHAS. N. STEVENS CO., 112 W. Harrison street, Chicago.**

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO., 638 Federal street, Chicago.**

FOR SALE—12 by 18 C. & P. Gordon with Miller feeder, both in good condition; can be seen running. Make us an offer. **CARBERY & REED, 638 Federal street, Chicago.**

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. D 787.

FOR SALE—Two 12 by 18 Prouty printing presses with direct current motors and starting boxes, \$150 each. **GEO. J. GILLIES CORPORATION, Rochester, N. Y.**

FOR SALE—Whitlock press, bed 29 by 42, four forms, four distributors, all geared; three horse motor, variable speeds, O. K. condition. D 968.

FOR SALE—Washington Reliance proof press, size 15 by 19, in A-1 condition. **KEEFE, COLES & CO., 512 Sherman street, Chicago, Ill.**

FOR SALE—One Boston cutter No. 36, slightly used, good condition; will sell cheap. Write BOX 817, Joliet, Ill.

FOR SALE—Two steel Ad-man type cabinets with overhead lights, like new. **G. H. SIMONS, 4820 N. Fairfield avenue, Chicago.**

FOR SALE—90 used mailing galleys, 6 by 23 inches, 60c per galley. **NEENAH PRINTING CO., Neenah, Wis.**

HELP WANTED

Composing Room

WANTED—Combination Intertype operator and hand-man, thoroughly experienced and capable of taking care of machine; open shop; steady position; liberal wages to one qualifying; state experience and recommendations. **MONTHLY RECORD PUBLISHING CO., 7238 Kelly street, Pittsburgh, Pa.**

Managers and Superintendents

SALES BOOK SUPERINTENDENT—Must have experience in this or similar line; excellent opportunity; state full qualifications and salary expected. **NATIONAL SALES BOOK CO., Long Island City, N. Y.**

WANTED—Production manager for Pacific Coast specialized printing plant; state experience and give references when writing. D 966.

Miscellaneous

LEARN LINOTYPING, MONOTYPING or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention—The Thaler Keyboard. Mail postcard or letter for free book and details of special short-time offer. Write NOW. **THALER SYSTEM, 212 Loan & Trust bldg., Washington, D. C.**

Pressroom

PRESSMAN WANTED—A thoroughly first-class man who understands the Kelly and can produce the best of half-tone and color work; position is permanent with good wages. **THE TOPHAM PRINTING COMPANY, Saginaw, W. S., Michigan.**

Salesmen

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. **MCCOURT LABEL CABINET CO., Bradford, Pa.**

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. **MIL0 BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.**

LINOTYPE INSTRUCTION—Twenty-two linotypes; new Model 14; established 1906; more than 1,000 have attended. Call, write. **EMPIRE SCHOOL, 133 E. 16th street, New York city.**

MISCELLANEOUS

MIDLAND BOOKBINDING STAPLES make binding easy, quick and serviceable. Send postage for liberal sample. **MIDLAND SALES CO., Oelwein, Iowa.**

WANTED—Price list of gummed labels (my imprint) to mail to business men. **G. EDWARD HARRISON, Agent, Baltimore, Md.**

SITUATIONS WANTED

Bindery

FIRST-CLASS PAPER RULER desires steady position; familiar with all kinds of ruling machines. D 953.

POSITION WANTED as finisher or foreman by a capable and experienced young man. D 956.

Composing Room

COMPETENT JOB PRINTER with successful experience in catalog and publication work in all its details desires new connection January first or sooner; not a young man, but a producer of the old school; wish connection with up-to-date plant, American plan. D 955.

MONOTYPE MACHINIST, 15 years' experience on all classes of work, can operate and lay out work; desires to connect with a firm willing to pay above the average wage to get results; union. D 958.

TYPOGRAPHER, thirty years of age, desires position as layout man; fourteen years' printing experience augmented by an intensive course in design and layout. D 959.

MONOTYPE COMBINATION OPERATOR desires position December first; thoroughly understands both machines; references; non-union; now employed. D 960.

SITUATION WANTED—Monotype combination; six months' experience; practical printer; non-union. D 828.

Designer

DESIGNER-MANAGER would connect with good label company, drug labels preferred; installed and built up art department where I have been ten years, but now wish to get in different surroundings. D 964.

Managers and Superintendents

EFFICIENT, PRACTICAL, ALL-AROUND PRINTER with unusual experience as foreman and superintendent, at liberty January 1; master of mechanical operations, estimating details, paper stock, cost system and production records; experienced in buying, handling large accounts; have ready grasp for large amount of detail, the orderly planning and economical production of work; a thorough business man with good common sense; reliable, trustworthy, a tireless and methodical worker who will be found on the job all the time; prefer medium size plant where man will be appreciated and rewarded in accordance with what he makes himself worth to the business; 100% American, 43, married, non-union; go anywhere for permanency. D 763.

MAN with extensive experience as superintendent and manager of printing plants desires to make connection as superintendent or manager in charge of production with good progressive firm where future is offered; can invest \$10,000; only high-grade proposition considered; references exchanged. D 961.

PROCESS WORK

—and
The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practise are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collo-type and Letterpress Printing. **PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.**

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4.
Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WANTED—Position as foreman or superintendent in plant doing magazine and general commercial printing; twenty-five years' experience; can give references; state wages; New York State preferred. D 965.

PRINTING EXECUTIVE with 20 years' experience; thoroughly familiar with modern print shop practices, energetic and capable, possesses executive ability and is thoroughly familiar with proper cost distribution; is seeking a permanent position. D 969.

PRINTING EXECUTIVE—Open to engagement as manager or superintendent; a practical printer with technical and college education; can handle men; pleasing personality; now general superintendent. D 899.

SITUATIONS WANTED

Pressroom

PRESSROOM FOREMAN, cylinder and job; thoroughly familiar with all classes of half-tone and color, also catalog work; familiar with automatic machines; good executive and can get results; desire position. D 908.

Salesmen

SUCCESSFUL PRINTING MACHINERY and supplies salesman, 20 years' experience, desires to represent manufacturer; at present located in New York city, but prefers locating elsewhere; no objection to traveling. D 948, care Inland Printer, 41 Park Row, New York city.

PRINTER-PRESSMAN, with 21 years' experience; at present have charge of pressroom; familiar with trade needs; desires to sell printing inks, printers' supplies and machinery or paper. D 963.

WANTED TO PURCHASE

WANTED TO BUY—One camera photoengraving plant. Give full list of equipment and price in first letter. J. M. JOHNSON, P. O. Box 286, Jackson, Tenn.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron: $5\frac{3}{4} \times 9\frac{1}{2}$ inch, 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

Expert Printing Press Service

I. E. HURLBUT, Erector-Machinist. Address Duplex Printing Press Co., Battle Creek, Mich.; 418 World bldg., New York city.

Gold Leaf

LEAF for any purpose—roll or book form. **M. SWIFT & SONS**, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Job Printing Presses

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Electric and gas machines stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, typographic and Special. **THE AMERICAN NUMBERING MACHINE CO.**, Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city. Large stock.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

LINOTYPE AND INTERTYPE USERS!

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10.00. Sent on ten days approval. Write for details. Ordering state whether for **LINOTYPE** or **INTERTYPE**.

SOME SPONTANEOUS COMMENT:

Best investment we have ever made.—Barrington Review, Barrington, Ill.
Were surprised to find how accurate the slugs were.—Hignell Ptg. Co.,

Winnipeg, Man.

One of the best things for a print shop we have seen for some time.—

Patriot Press, Inc., Putnam, Conn.

Does the work to perfection. Solves the low slug problem.—News-

Register, Forest, Miss.

THE NORIB CO., 132 West 31st Street, NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stereo-machinery.

BARNHART BROTHERS & SPINDLER.—For address see Typefounders.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electors. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER.—Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th av. and 34th st.; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 537 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stereo and mat machinery; flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

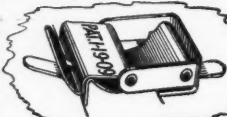
Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

Every Printer and Layout Man Should Have**GRAHAM'S FOUR-IN-ONE \$2 COMPUTING TABLE**

The most practical, accurate and compact table on the market. The number of words are carefully computed in 6, 8, 10 and 12 point type, in all measures from 4 ems to 30 ems wide, by 18 ems deep. Size 11x12 inches.

G. M. GRAHAM, Layout, D925 Inland Printer, 632 Sherman St., Chicago

STRAIT'S PATENT LEVER FEED GUIDE

Original Style—Without Tongue
Dozen, \$2.00; Half Dozen, \$1.10; Set, 60c.

Improved Style—With Tongue
Dozen, \$2.50; Half Dozen, \$1.35; Set, 75c

Sold by Dealers Everywhere

Pat. Jan. 9, 1909, Feb. 21, 1922.

H. H. STRAIT, Overland, Mo.

\$20,000 Profits Plus \$10,000 Salary

Would You Like

to own a printing plant that has averaged
a profit of \$20,000.00 a year, after paying
its manager \$10,000.00 salary?

This manager is the principal owner, has "made his pile" and wants to enjoy his remaining years free from business responsibilities. You can step into his shoes on an investment of only \$80,000.00, and much of that can be covered by deferred payments.

Business well organized with experienced, loyal staff, making money all the time.

Here is an opportunity of a life time for an experienced printing executive—or for two active young men.

Business located not far from Chicago. Well located for a branch of another printing business.

For details address

BAKER SALES COMPANY

200 Fifth Avenue, New York City

The House Organ that makes money for Printer Users

A GROUP of printers widely separated have used my copy in their house organs over a period of two years. They have found it profitable, and this is what they say

From a city of 39,000

"Refer any prospective users of your copy to us and we'll send them facts about results from our house organ that will open eyes."

From a city of 772,000

"We add several new and good accounts to our ledger every month. One job alone amounts to \$5000.00. Also, because of our house organ we have acquired an enviable reputation."

From a city of 40,000

"We have this year more than our share of the business in this city, and know it to be due to our house organ. We are proud of it, and know it is eagerly looked for from the many compliments we get."

From New York City

"To say that I am pleased with the manuscript for our first issue is to put it mildly. It is what I would write to our customers if I could."

In Chicago

It receives much of the credit for doubling the size and the business of the Joseph K. Arnold Company within two years. They say so.

Such copy in your magazine would interest and help your customers, too; it would bring you new business and hold old business. You will find it a money-maker. Ask for samples and data.



OREN ARBOGUST

House Organs for Printers

1108 Garland Bldg., 58 E. Washington St., Chicago, Ill.

NEW CORPORATIONS

being incorporated or recapitalized, represent new opportunities for additional printing, most important of which is the proper, dignified and modern selection of their

Stock Certificates

and similar forms. If you have our

De Luxe

Stock Certificates and Bond Blanks you will probably secure their preference.

Samples will be sent you on request.

The Forman-Bassett Co.

Printers and Lithographers

1435 W. Third St., Cleveland, Ohio

STILLWATER BOND

Here Quality and Economy Meet

An ideal paper for everything from the best executive stationery to the most common administrative or production form.

It is fine in appearance, strong, smooth of surface and even in texture. Yet with this high quality its price is lower than that of ordinary Bonds.

It is made in white and in a variety of useful shades, each with envelopes to match. And every sheet is water-marked—for your protection.

Standardize on Stillwater for every bond paper use. It means true satisfaction and economy.

Write today for the
Stillwater Portfolio

Manufactured by
THE PEERLESS PAPER CO.
DAYTON, OHIO



"Buckeye Cover! I've Used Tons of That"



At the recent convention of the National Direct Mail Advertising Association in Saint Louis many, many times visitors entered our booth with the remark:

"Buckeye Cover! I've used tons of that. It is great stuff." These visitors were representative of the printing and advertising industries of the continent and of the great advertisers of America.

That our product should have been greeted by all of them as an old and valued friend was to us a source of satisfaction.

Wherein lies the universal appeal of Buckeye Cover to creators and buyers of advertising?

The honest worth of the stock, its wide color range, its adaptability to every form of treatment from the simplest letter press to the most severe embossing and the most elaborate offset, its world-wide prestige and its moderate cost are known to all.

No work is too fine and few too modest to admit of the wise use of Buckeye Cover.

*Any fine catalogue, booklet or piece of advertising is enhanced far more in value than in cost by the use of **Buckeye Cover Envelopes** to match. They are now obtainable from stock.*

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send me, please, your collection of printed, embossed and offset specimens on Buckeye Cover, and of Buckeye Cover Envelopes, known as Buckeye Specimen Box No. 6.

Name

Address



HOWARD BOND
WATERMARKED

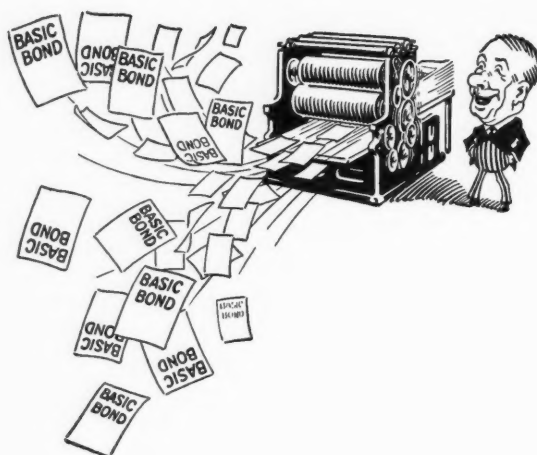
The Nation's
Business Paper



Compare It! Tear It! Test It!
and You Will Specify It.

THE HOWARD PAPER CO.
URBANA, OHIO.

HOWARD LAID BOND. HOWARD BOND. HOWARD LEDGER,
ENVELOPES.



WHITAKER'S

fast Printing Bond Paper

BASIC BOND holds its place among the leaders in the bond paper field through sheer quality.

For instance; it prints faster than other bond papers. Each sheet is uniform, and takes ink easily.

Get your form ready, put it on the press, and put in Basic Bond paper. It'll print just as fast as you want to run the sheets through — and every impression will be a good one.

Quality, uniformity, value — these things mean use-ability! Try Basic Bond on that next job of yours and you'll understand why it is so popular.

The Whitaker Paper Company

Atlanta, Chicago, Detroit, Cincinnati, Baltimore, Pittsburgh, Columbus
New York City, Birmingham, Richmond, Philadelphia

Sales Offices in 30 principal cities

Resolute Ledger

SOLVED—the problem of the economical ledger paper. **NEENAH PAPER COMPANY'S** mill experts never let go till the answer had been found in **RESOLUTE** Ledger. Now, **RESOLUTE** is daily solving the problem for users of Ledger paper everywhere.

RESOLUTE takes ink well, and resists the wear of frequent handling. It fulfills all requirements of efficiency. Yet its low cost is worth your careful investigation.

Made in white, blue and buff in a good variety of weights.

“Note the Tear and Wear as well as the Test”

DISTRIBUTORS

BALTIMORE, MD.....	J. Francis Hock & Co.	NORFOLK, VA.....	Old Dominion Paper Co.
BRIDGEPORT, CONN.....	Lasher & Gleason, Inc.	OKLAHOMA CITY, OKLA.....	Kansas City Paper House
BUTTE, MONT.....	Minneapolis Paper Co.	OMAHA, NEB.....	Field-Hamilton-Smith Paper Co.
CHICAGO, ILL.....	Parker, Thomas & Tucker Paper Co.	PHILADELPHIA, PA.....	A. S. Datz & Son
CLEVELAND, OHIO.....	Petrequin Paper Company	PITTSBURGH, PA.....	Potter-Brown Paper Co.
COLUMBIA, S. C.....	Epes-Fitzgerald Paper Co.	PORTLAND, OREGON.....	Blake, McFall Co.
DES MOINES, IOWA.....	Carpenter Paper Co.	PROVIDENCE, R. I.....	Paddock Paper Co.
HOUSTON, TEX.....	The Paper Supply Co.	RICHMOND, VA.....	Epes-Fitzgerald Paper Co.
INDIANAPOLIS, IND.....	Century Paper Co.	SAN ANTONIO, TEXAS.....	San Antonio Paper Co.
KANSAS CITY, MO.....	Kansas City Paper House	SAN FRANCISCO, CALIF.....	Bonestell & Co.
LANSING, MICH.....	Dudley Paper Co.	SPRINGFIELD, MO.....	Springfield Paper Co.
LOS ANGELES, CALIF.....	Western Pacific Paper Co.	ST. LOUIS, MO.....	St. Louis Paper Co.
LOUISVILLE, KY.....	Miller Paper Co.	ST. PAUL, MINN.....	E. J. Stilwell Paper Co.
MEMPHIS, TENN.....	Taylor Paper Co.	SEATTLE, WASH.....	The Paper Warehouse Co., Inc.
MILWAUKEE, WIS.....	Allman-Christiansen Paper Co.	TOLEDO, OHIO.....	Commerce Paper Co.
MINNEAPOLIS, MINN.....	Minneapolis Paper Co.	TULSA, OKLA.....	Taylor Paper Co.
NEW YORK CITY.....	F. W. Anderson & Co.	WORCESTER, MASS.....	Charles A. Estey Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.

Mailing pieces for a big list

WHEN mailing pieces are to be sent out to a list running into tens of thousands, weight becomes an important factor because of postage. Advertisers save hundreds of dollars on a single mailing by the use of Warren's Thintext. This light, compact paper enables them to bring the mailing piece within the 1c or 2c limit. A sheet of Warren's Thintext 24 x 36 inches can be mailed, together with a letter on 13-pound bond stock, in an envelope of 16-pound bond stock, first-class, for a 2c stamp.

The book that is carried by salesmen

Salesmen do not like to carry heavy books. When a book weighs too much, they often leave it at the hotel room instead of carrying it to the customer. Even if salesmen *do* carry the big, bulky book to customers, frequently they fail to *open* it, although it may contain data which customers should see.

The book for frequent reference

A catalog which customers are expected to refer to frequently should be of a convenient size and weight. Convenience to the customer is part of the value of a book. Not only catalogs, but all trade directories and other reference books, should be light and compact. The lighter and more compact such books are, the more they are used and the greater their value.


Mailing pieces which should look brief

Advertisers frequently have long stories to

**Nobody loves
a fat book**

—so the fat and ponderous reference volume
soon moves away from a busy desk

YOUR overweighy book starts out in a bad way—a discouraging handicap. Convenience to the customer is part of the value of a book. If a reference book is to be referred to easily, it must be kept close to hand. But a great, important volume is too big to be kept close to hand on top of your desk. It must be put on the bookcase. Instead of reaching for it when you need it, you must leave your desk and go and get it. Generally speaking, you seldom bother to refer to it. Wringed down by pages unnecessarily thick, a perfectly good book becomes almost unreadable and a half per cent inefficient. Thus, the chief reason for an overweighy book is the man who sends it out. It is hard to sell a reference book that people refer to but seldom use. It is equally hard to secure your full quota of orders from a catalog that projects fat like to handle. Make a trade directory, catalog, directory, glossary, or any book you propose to publish easier to handle and you will make it more profitable. An almost unbelievable reduction in size and weight can be made by using Warren's Thintext, a light, compact paper of great strength. A book printed on Warren's Thintext contains 100 pages in the same thickness as a book printed on the ordinary stock. It is 1/2 inch thick, weighs less than one ounce. Warren's Thintext prints both type and halftones well. You can obtain samples from your printer or from the paper merchant in your city who sells Warren's Standard Printing Papers.



S. D. WARREN COMPANY BOSTON, MASS.

WARREN'S

STANDARD PRINTING PAPERS

tell, and yet wish to make the message *look* brief. They fear that readers will not begin a booklet or broadside that seems to have a large amount of text matter.

It is the bulk of the paper, however, rather than the number of words, which frequently creates the impression of too much to read.

How the printer benefits

Most printers are interested in seeing that nothing is omitted to make their customers' advertising more effective. The

instances described here show that direct advertising is often more effective when Warren's Thintext is used. Sometimes there is a substantial saving in postage; and when a customer saves postage, he can buy more printing.

The burden of introducing this paper, however, is not being left to the printer. Warren's Thintext is being advertised in *Printers' Ink*, *Printers' Ink Monthly*, and in such direct advertising magazines as the *Mailbag* and *Postage*. When the printer suggests Warren's Thintext as the right stock for a job, the readers of these advertisements know it at once for a paper with several definite advantages.

We publish an interesting booklet describing Warren's Thintext, a copy of which can be secured from any paper merchant who handles Warren's Standard Printing Papers, or write direct to us and we will see that you are promptly supplied.

S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S

STANDARD PRINTING PAPERS

FOURTEEN STANDARD GRADES—A GRADE FOR EVERY PRINTING NEED



For all kinds of fine printing

MILLIONS upon millions of printed pieces have been produced this year on Foldwell. Included in the long list are such jobs as catalogues, sales manuals, house organs, booklets, broadsides, posters, hangers, envelope enclosures, folders, brochures, and illustrated sales letters.

Among all folding coated papers this sheet holds a commanding position in the eyes of the country's leading printers and advertisers. This should suggest to you that for printed artistry and lasting charm your logical paper choice is Foldwell. When you want to experiment with samples we will gladly supply them.

Folding Coated Book

Folding Coated Cover

Folding Coated Writing

CHICAGO PAPER COMPANY, Manufacturers
Desk 12—818 South Wells Street, Chicago • Nationally Distributed

Foldwell
TRADE MARK

FOR ALL KINDS OF FINE PRINTING



LANCASTER BOND

"The Aristocrat of Bonds"

Baltimore, Maryland
Boston, Massachusetts
Buffalo, N. Y.
Chicago, Illinois
Cincinnati, Ohio
Cleveland, Ohio
Dayton, Ohio
Denver, Colo.
Des Moines, Iowa
Detroit, Mich.
Great Falls, Mont.
Indianapolis, Ind.
Lansing, Mich.
Los Angeles, California
Louisville, Kentucky
Manila, P. I.
Milwaukee, Wisconsin
Minneapolis, Minnesota

Barton, Duer & Koch Paper Co.
Carter, Rice & Company
R. H. Thompson Company
Moser Paper Company
Chatfield & Woods Company
Cleveland Paper Manufacturing Co.
Buyers Paper Company
Carter, Rice & Carpenter Paper Co.
Carpenter Paper Company
Beecher, Peck & Lewis
Great Falls Paper Company
C. P. Leek Paper Company
The Dudley Paper Company
Blake, Moffitt & Towne
The Rowland Company
J. P. Heilbronn Company
E. A. Bower Company
Paper Supply Company, Inc.

New Orleans, Louisiana
New York, New York
New York, New York
Philadelphia, Pennsylvania
Pittsburgh, Pennsylvania
Portland, Oregon
Pueblo, Colorado
Rochester, New York
St. Louis, Missouri
St. Paul, Minnesota
San Francisco, California
Seattle, Washington
Spokane, Washington
Syracuse, New York
Tacoma, Washington
Washington, D. C.
Export

Julius Meyer & Sons Co.
Conrow Bros.
F. W. Anderson & Company
Garrett-Buchanan Co.
Chatfield & Woods Co.
Blake, McFall Company
Colorado Paper Company
R. M. Myers & Company
Beacon Paper Company
The Leslie-Donahower Co.
Blake, Moffitt & Towne
American Paper Company
Spokane Paper & Stationery Co.
R. M. Myers & Company
Tacoma Paper & Stationery Co.
Barton, Duer & Koch Paper Co.
Parsons Trading Company, New York, N. Y.

ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY

GILBERT PAPER COMPANY

Menasha, Wisconsin



Use Peninsular Papers for Direct Mail Pieces

Use them for folders, broadsides, announcement cards. Unique and striking effects are easily obtained with zincs from line drawings, thus materially reducing cost of art work and plates as well as cost of make-ready.

You have no idea of the number of variations you can put into a direct mail campaign by using **PENINSULAR COVER STOCKS** for the printing itself and for mounting of printed and photographic subjects.

Constructive suggestions along these lines win the hearty approval and appreciation of your customers and give you the inside track in securing their orders.

These **PENINSULAR** lines have a much wider range of utility than "**COVER STOCKS**" suggests. They're carried by the better paper merchants everywhere—they'll gladly furnish sample sheets on request.

Orkid Cover	Colonial Cover
Publicity Cover	Neapolitan Cover
Gibraltar Cover	Patrician Cover
Publishers Cover	Tuscan Cover
Onimbo Cover	Covenant Book and Cover

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers





Analyze your Printed Salesman

\$2400.00 in Prizes for Skill

We are paying \$200 a month for best work produced on Cantine's Papers - \$100 to the advertising man and \$100 to the printer. Send us specimens of your work on any Cantine paper. Sufficient stock for printing samples furnished free on request. Send for broadside giving full particulars of the Cantine Prize-Honor Contest.

GOOD first impressions are a prime essential. Two salesmen apply to you for positions. On appearance alone one gets a flat rejection while the other gets a hearing.

So with folders, catalogs and booklets - *salesmen on paper*. Paper that breaks at the edges or makes the halftones muddy is like a salesman with frayed linen or a coat in need of dry cleaning. Such paper leads to the wastebasket; Canfold leads to a hearing. Canfold prints so well and folds so well that it reduces the net percentage cost of results obtained.

Use Canfold for any job that must be folded. Use Ashokan (No. 1 Enamel) for finest catalog and flat sheet jobs. Use Esopus (No. 2 Enamel) for best possible results from low cost paper. Use Velvetone (semi-dulled coating) for soft halftone effects, and save presswork difficulties.

A jobber in or near your city can supply you with Cantine's Coated Paper. Complete new catalog on request.

THE MARTIN CANTINE COMPANY
Saugerties, New York

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL - Easy to Print

LITHO C.I.S.
COATED ONE SIDE



Competing with Santa Claus

Booklets or catalogs mailed during the pre-Christmas season must be "well dressed" if they are to get more than a hurried glance.

The cost of Genuine Keratol bindings is very slight, compared with the interested attention it insures to direct mail efforts.

When Santa Claus stalks the postman, mere business matters must present the appearance of a gift to get any consideration.

Booklets bound in Genuine Keratol have a rich, distinctive appearance that commands attention and invites careful examination.

Send for FREE book of samples — show your good customers where they can get better returns by using better bindings. You will profit too.

THE KERATOL COMPANY
NEWARK, N. J.



**The
Keratol
Company**

Department F
Newark, New Jersey

Gentlemen:— Send me your FREE Sample Book, postpaid. I want to see and test your claims.

Very truly yours,

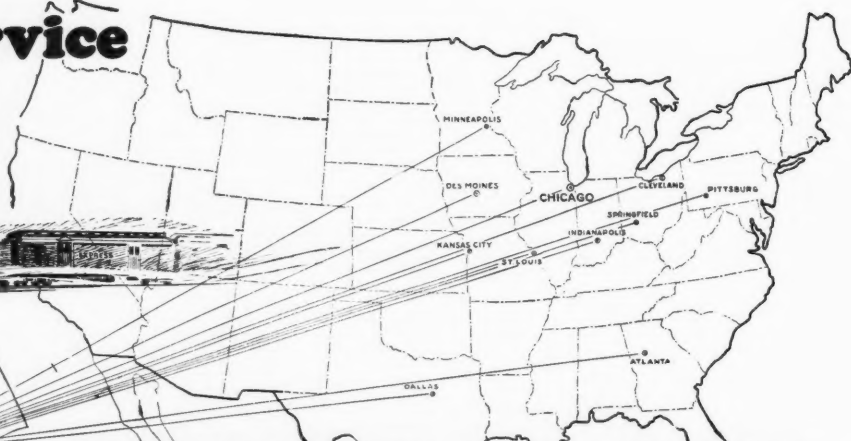
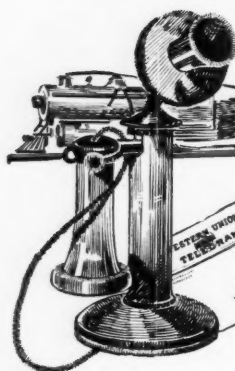
Name

Street

City

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**For Service
To You**



Eleven Conveniently Located Factories—

When Time is a Vital Factor



T sometimes happens that when new rollers must be put on a press in a hurry there are no extras in the pressroom. Time is worth money then—and in the eleven conveniently located Sam'l Bingham factories printers find an organization which delivers the prompt service they desire.

Every factory has complete facilities for casting rollers, and maintains storage rooms where rollers are properly seasoned and can be held until wanted.

An extra set of Sam'l Bingham's Composition Rollers for each press, ordered now and held in readiness for overnight delivery, will safeguard against the forced use of old, worn rollers on quality work.

Send your old rollers to our nearest factory. Use the Red Shipping Labels.

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH
88-90 So. 13th Street
INDIANAPOLIS
151-153 Kentucky Ave.

ST. LOUIS
514-516 Clark Avenue
DALLAS
1306-1308 Patterson Ave.

KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 Fourth St., South

ATLANTA
40-42 Peters Street
DES MOINES
1025 West 5th Street

CLEVELAND, OHIO
1285 West Second Street
SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 74 Years Bingham's Reliable Printers' Rollers

The close of a Significant Year

Nineteen hundred twenty-three rounds out the fourth score of years in which Butler Paper has been supplied to printers.

But that alone is not significant. Merely to age is small achievement. Look, rather, to the employment of the years; measure progress in what the years have been made to accomplish. Consider that the Butler organization, though rooted in the past, rises to a height which gives broad vision for the future.

For the Butler organization is a growing one. The year just closing has witnessed the establishment of three new Butler Divisions:

American Paper Mills Corporation, New York
Southwestern Paper Company, Fort Worth
Butler Paper Company, Denver

By these new Divisions the Butler ideal and the opportunities of Butler service are expanded. Through such growth is the knowledge of printing needs continually augmented. It is thus, through three generations of Butlers, that this organization has partaken of the advantages of age and retained the advantage of youth.

This is the noteworthy fact which the closing year serves to emphasize.

DISTRIBUTORS OF BUTLER BRANDS

Standardized Paper

DOMESTIC

J.W. Butler Paper Company . . . Chicago	Missouri-Interstate Paper Company . . . Kansas City
Standard Paper Company . . . Milwaukee	Southwestern Paper Company . . . Dallas
McClellan Paper Company . . . Minneapolis	Southwestern Paper Company, Fort Worth
St. Paul Paper Company . . . St. Paul	Southwestern Paper Company . . . Houston
Zenith City Paper Company . . . Duluth	Butler Paper Company . . . Denver
Butler Paper Company . . . Detroit	Sierra Paper Company . . . Los Angeles
Central Michigan Paper Company . . . Grand Rapids	Pacific Coast Paper Company . . . San Francisco
American Paper Mills Corporation . . . New York	Pacific Coast Paper Company . . . Fresno
Mississippi Valley Paper Company . . . St. Louis	Endicott Paper Company . . . Portland
	Mutual Paper Company . . . Seattle

EXPORT

Butler American Paper Company New York, Chicago, San Francisco
Patten Company, Ltd. Honolulu, T. H.

BUTLER PAPER CORPORATIONS
NEW YORK CHICAGO SAN FRANCISCO





NO SPECULATION enters into the purchase of Byron Weston Co. Record Paper. It is one of those well seasoned securities of proven worth, that is not subject to sudden and wild price fluctuations. Buy Weston Record Paper "at market," and rest assured that you have made one of the safest and most satisfactory investments listed on the paper exchange.

Famous Weston Papers

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with hinge in the paper.

WESTON WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

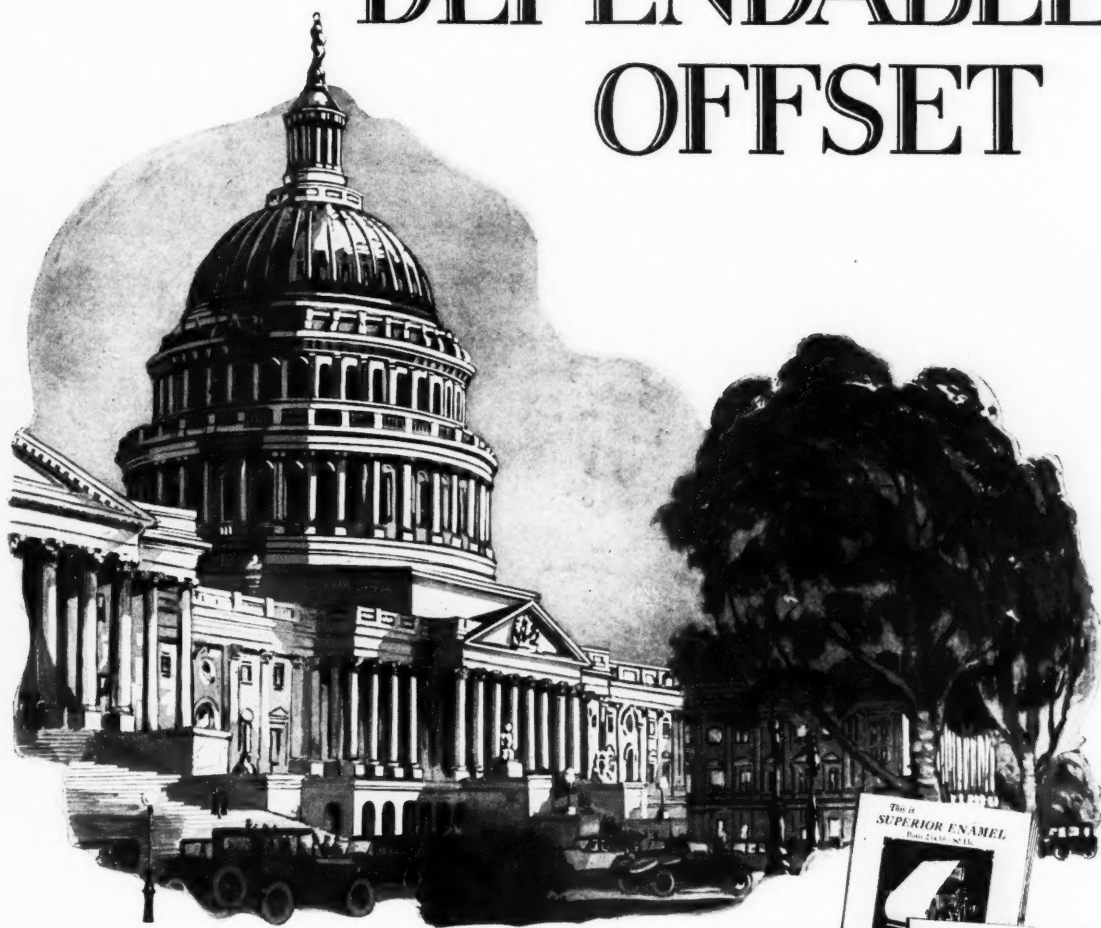
WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

State Your Writing or Ledger Needs and We Will Send You Interesting Exhibits for Test and Examination

BYRON WESTON COMPANY, Dalton, Mass.

DEPENDABLE OFFSET



RICH or soft, bold or delicate, the color values you want, come up as you want them on Allied Dependable Offset. The surface of this paper is particularly developed to retain full color strength. Its body is such as to insure perfect register. It is free from fuzz. And it works easily. It is the kind of offset paper to which you can entrust pieces that are to be rare in beauty. It is dependable; more than that—it is an Allied Dependable paper.

There are four grades of Allied Offset Paper; *Kingnote*—an exquisite sheet for use where price is not the main consideration; *Dependable*—an exceptional, rag base offset for superior printing; *Liberty*—an offset of fine value [less expensive than *Dependable*] furnished either in white or India; *Special*—a still lower priced sheet, of good quality.

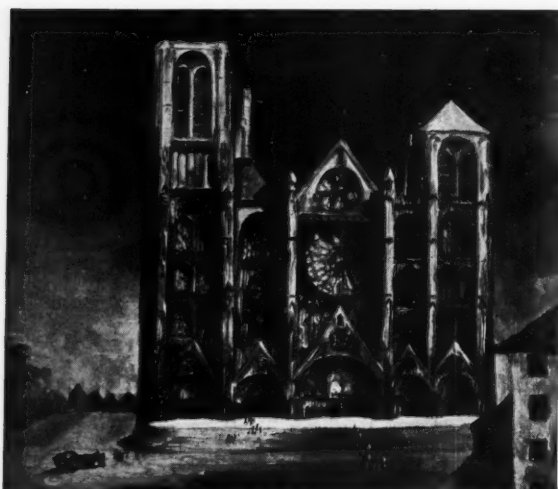
ALLIED PAPER MILLS, Kalamazoo, Michigan
In writing for samples please address Desk 12, Office 7
NEW YORK WAREHOUSE, 471-473 Eleventh Avenue



Send for These Specimens

ALLIED PAPER MILLS PAPER
10 Paper Machines *34 Coating Machines*

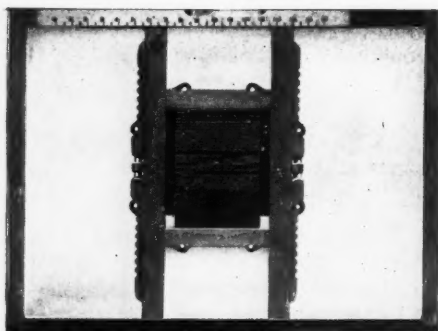
Please Mention THE INLAND PRINTER When Writing to Advertisers.



Ideas Plus Ideals

In the building of large cathedrals the dominant purpose is not only to erect a structure of great magnitude but one with such architectural beauty as to reflect the ideals behind it. ¶ Your advertising should be built with the kind of illustrations that will reflect the ideals behind your service as well as the idea behind your sales effort. ¶ Crescent artists and craftsmen can interpret those ideas and ideals and build them into sales.

CRESCENT ENGRAVING CO.
KALAMAZOO, MICHIGAN



INVESTIGATE!

The printer who investigates this device—who will allow a real demonstration, invariably installs an

American Adjustable Steel Chase and Lock-Up

Many of the most progressive pressrooms have now equipped with this lock-up which eliminates most furniture, all quoins and waste energy.

It is suitable for all types of platen presses, as well as the Miehle Vertical and the Kelly.

Investigate—it will save you money.

The American Adjustable Chase Co.

New York Office.....112 West 42nd Street
Chicago Office.....422 South Dearborn Street



Insuring Shop Profits

"Well-managed firms insure against every possible business hazard—fire, casualty, defalcation of employees, or the death of a valued executive," remarks the Imperial Metallurgist.

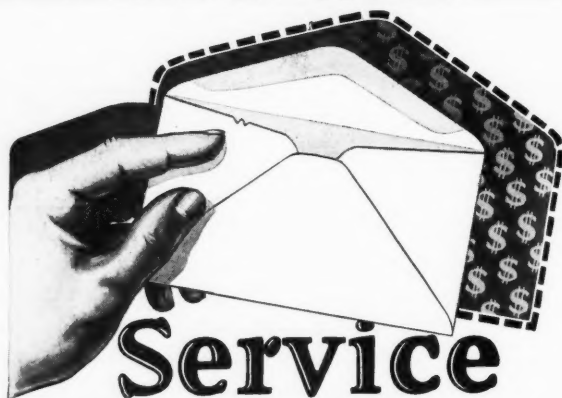
"Getting your metal tested regularly is an insurance that protects your profits from the disaster of sudden shut-downs. It's a *policy* on which you pay no premium but a little foresight. Free testing is part of the service behind

Imperial

METAL

UNOTYPE—MONOTYPE—INTERTYPE—STEREOTYPE

Imperial Type Metal Company
Philadelphia Cleveland Detroit



Service in "Oversize" Measure

IT is the Western States theory—and practice—that simply making good envelopes is not enough. We hold that with each box and case shipped from here there must go an extra value of satisfactory dealing, prompt shipment and confidence that *everything is right* or will be made so. And it is as part of that "oversize" measure of service that we constantly carry some 585 styles—over ten million in stock—from which we can *instantly* supply most of the "special" envelopes that in an ordinary factory would make you and your customer wait three to five weeks!

Make our free Price List No. 26 your constant desk companion for "oversize" service to your trade.



Western States Envelope Co.
Milwaukee Wisconsin



Profitable Business

Every printer wants profitable business. Producing advertising matter that creates profitable business should be profitable business for the Printer. Successful advertising literature consists of good copy, effective typography with appropriate illustrations properly placed, and well printed on QUALITY PAPER.

For twenty-eight years Successful Printers in this market have been buying QUALITY PAPERS from

THE PAPER MILLS' COMPANY

DISTRIBUTORS OF

Strathmore Expressive
Papers

Dill & Collins Co.
Papers

Other High Grade
Papers



Warren's Standard
Printing Papers

Keith Paper Company
Papers

Stationery, Announce-
ments & Envelopes

SERVICE That helps you get Profitable Business

An appropriate dummy of appealing style and quality will help clinch the sale of a printing job.

Our Service Department will make up, gratis, blank dummies to your specifications or we will offer suggestions if requested.

Sample sheets for proofing, sketching, laying out, etc., cheerfully furnished upon request.

Printers and Advertisers are invited to inspect the collection of printed specimens in our Service Department. The assortment includes a variety of direct mail mediums among which helpful suggestions may be found. Certain of these specimens are available for presentation to any one interested.

Printed Sample Books supplied upon request. Many Printers and Advertisers often refer to these exhibits for suggestions as to color scheme, style of illustration and typography.



The Paper Mills' Company

517-525 South Wells Street, Chicago



ONE OF THESE IS THE RIGHT Cover

LET US SEND YOU SAMPLES
OF COLLINS QUALITY COVERS
THAT MAKE BETTER CATALOGS

THE CRUCIAL TEST of a catalog or booklet is in the *first impression* it makes on the recipient. If that is favorable, the catalog will be respectfully read. And most of that first impression depends on the cover.

Every sales manager, advertising man and printer should see for himself how a distinctive COLLINS COVER gains that *favorable first impression*. Let us send you these three new books containing swatches of each weight and color of CASTILIAN, ALGERIAN and DAMASCAN COVER PAPERS—one of these will surely prove to be the *right* Cover for you.

COLLINS QUALITY COVER PAPERS
ARE SOLD THROUGH RECOGNIZED
DEALERS IN THE PRINCIPAL CITIES

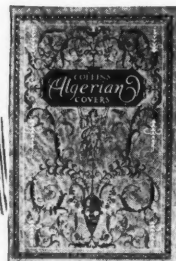
A. M. COLLINS MFG. COMPANY
226-240 COLUMBIA AVENUE
PHILADELPHIA

NEW YORK
CHICAGO

BOSTON
CLEVELAND



COLLINS CASTILIAN FAMILY
Standard Weight
Lightweight
Duplex
Book Lining
Nine Beautiful Colors



COLLINS ALGERIAN COVERS
A Popular-Priced Cover
Paper of Character
and Distinction
Seven Unusual Colors



COLLINS DAMASCAN COVERS
Standard Weight
Lightweight
Four Metallic Colors



Kimberly-Clark Company's

HYLO ENGLISH FINISH

English Finish Paper as made by the Kimberly-Clark Company has a well finished surface that gives good results with fine screen halftones, but retains the rapid ink absorbing quality of a soft Machine Finished paper. Ask your Paper Merchant for a set of Printed Samples illustrating the manufacturing process, and showing the effect of 100 and 150-line halftone screens.

Hylo English Finish in regular sizes and weights is carried in stock and sold by the following Paper Merchants:

ATLANTA
The Chatfield & Woods Company
BUTTE
Minneapolis Paper Company
CHICAGO
Bradner Smith & Company
Chicago Paper Company
Parker Thomas & Tucker Paper Co.
Swigart Paper Company
CINCINNATI
The Chatfield & Woods Company
CLEVELAND
The Petrequin Paper Company
DALLAS
Graham Paper Company
DENVER
The Carter Rice & Carpenter Paper Co.
Graham Paper Company
DES MOINES
Carpenter Paper Company of Iowa
Western Newspaper Union
DETROIT
Beecher Peck & Lewis
EL PASO
Graham Paper Company
FARGO
Western Newspaper Union

INDIANAPOLIS
Crescent Paper Company
KANSAS CITY
Graham Paper Company
Kansas City Paper House
LINCOLN
Lincoln Paper Company
Western Newspaper Union
LITTLE ROCK
Western Newspaper Union
LOS ANGELES
Western Pacific Paper Company
LOUISVILLE
Southeastern Paper Company
MILWAUKEE
The E. A. Bouer Company
MINNEAPOLIS
Minneapolis Paper Company
NASHVILLE
Graham Paper Company
NEW ORLEANS
Graham Paper Company
E. C. Palmer & Company, Ltd.
NEW YORK CITY
The Canfield Paper Company
OKLAHOMA CITY
Kansas City Paper House
Western Newspaper Union

OMAHA
Carpenter Paper Company
Field-Hamilton-Smith Paper Company
Western Paper Company
PHILADELPHIA
The Canfield Paper Company
PITTSBURGH
The Chatfield & Woods Company
PUEBLO
Colorado Paper Company
SALT LAKE CITY
Western Newspaper Union
SAN ANTONIO
San Antonio Paper Company
SAN FRANCISCO
General Paper Company
SIOUX CITY
Western Newspaper Union
ST. LOUIS
Graham Paper Company
ST. PAUL
E. J. Stilwell Paper Company
TOLEDO
The Commerce Paper Company
WICHITA
Western Newspaper Union

Kimberly-Clark Company
-Established 1872-
Neenah, Wisconsin

BLEACHED REFINED GROUND WOOD PAPERS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

QUALITY AND PRICE OF---

WATERFALLS BOND

Are the Two Prime Reasons for Claiming your Attention

WATERFALLS BOND

WATERFALLS BOND is made to sell in competition with any 100% Sulphite Bond now being sold.

WATERFALLS BOND

WATERFALLS BOND is made and carried in white and nine attractive colors in the different standard sizes and substances.

WATERFALLS BOND enables the Printer to make the margin of profit to which he is entitled.

WATERFALLS BOND, given the opportunity, will prove itself a money-maker for you.

WATERFALLS BOND, as represented by our beautiful sample book, conveys its own message.

WATERFALLS BOND

WATERFALLS BOND

Can be supplied through the following Paper Merchants:

ALBANY, N. Y.
Geo. W. Millar & Co., Inc.
ATLANTA, GA.
The Diem & Wing Paper Company.
BALTIMORE, MD.
The Baxter Paper Company
BOSTON, MASS.
John Carter & Co.
W. H. Claflin & Co., Inc.
CHICAGO, ILL.
Berkshire Company
Plant Theis & Gould Paper Co.
CINCINNATI, OHIO.
The Johnston-Albershart Co.
DETROIT, MICH.
The Paper House of Michigan, Inc.
HARTFORD, CONN.
Henry Lindenmeyr & Sons.
HOUSTON, TEX.
The Paper Supply Co.
JACKSONVILLE, FLA.
Knight Bros. Paper Company.
KANSAS CITY, MO.
Seaman Paper Co. of Missouri, Inc.

LOS ANGELES, CAL.
Carter Rice & Co., Corp'n.
MINNEAPOLIS, MINN.
Victor H. Troendle Company.
NASHVILLE, TENN.
Seaman Paper Co. of Missouri, Inc.
NEW ORLEANS, LA.
Seaman Paper Co. of Missouri, Inc.
NEW YORK CITY.
The Alling & Cory Company.
F. W. Anderson & Co., Inc.
David L. Engel.
Holden & Hawley, Inc.
Geo. W. Millar & Co., Inc.
Whiting-Patterson Co., Inc.
PHILADELPHIA, PA.
Charles Beck Company.
PITTSBURGH, PA.
General Paper & Cordage Company.
PORTLAND, ORE.
Carter Rice & Co., Corp'n.
PROVIDENCE, R. I.
John Carter & Co.
ROCHESTER, N. Y.
A. E. Russell Paper Company.

SAN FRANCISCO, CAL.
Carter Rice & Co., Corp'n.
SEATTLE, WASH.
Carter Rice & Co., Corp'n.
SPARTANBURG, S. C.
South Eastern Paper Company.
ST. LOUIS, MO.
Seaman Paper Co. of Missouri, Inc.
ST. PAUL, MINN.
Victor H. Troendle Company.
WILKES-BARRE, PA.
Roller Paper Co.
EXPORT: Centra' and South America
Jas. P. Heffernan Paper Co.,
25 Water St., New York, N. Y.
ENVELOPES
American Envelope Company,
817 West Washington Blvd.,
Chicago, Ill.
General Paper Goods Mfg. Co.,
3 Bush Terminal,
Brooklyn, N. Y.
ANNOUNCEMENTS
Highland Mfg. Co., Holyoke, Mass.

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE

Address Labels
Caution Labels
Freight Labels
Direction Labels
Prescription Labels
Bottle Labels
Enclosure Labels
Advertising Labels
Guarantee Labels

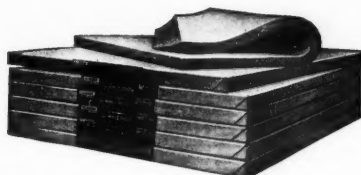
Gummed Strips
Parcel Labels
Luggage Labels
Identification Labels
Trade-Mark Labels
Box Labels
Carton Labels
Bundle Labels
C. O. D. Labels

Description Labels
Delivery Labels
Order Labels
Instruction Labels
Gummed Size Marks
Stock Labels
Sewing Cloth Markers
Gummed Stamps
Mailing Labels

Are you getting your share of this business?

Dennison's GUMMED PAPERS

"Packaged
Right"



"They lie
flat"

THE amount of gummed label work you get depends upon your reputation for making good gummed labels — labels that will stick, and labels that are made of good quality paper.

That's why Dennison Gummed Papers can help you get more gummed label work; because the papers used are of the highest quality, and their gummings — all three of them — are superior.

Papers

All papers used are carefully selected, and tested by the Dennison Laboratory for strength, texture, appearance, and writing and printing surfaces. They are of the highest quality and are guaranteed to give perfect satisfaction.

The line includes a wide assortment of colors for various uses — whites, medium woves, plates, and glazed.

"Gummed paper is only as good as its gumming"

Gummings

The Dennison gummings suit every purpose. There are three of them:

Non-Blocking: An exceptional gumming for general label work. Will not block or stick together.

Fish: Excellent sticking qualities, and especially suitable for use on uneven surfaces, rough woods, woollens, and cloths of all kinds.

Dextrine: Adhesive qualities unexcelled, adapted for labels on glass and other smooth surfaces.

Paper dealers everywhere stock these papers. Your dealer will be glad to send you our new Gummed Paper Sample Book; or just tell our nearest sales office that you'd like one. Use the coupon below.

SALES OFFICES

ALBANY, N. Y. 57 State Street
ATLANTA, GA. 516-520 Fourth National Bank Bldg.
BALTIMORE, MD. 705-706 Lexington Building
BOSTON 26 Franklin Street
BUFFALO, N. Y. 410-411 Crosby Building
CHICAGO 62 East Randolph Street
CINCINNATI, O. 208 Andrews Building
CLEVELAND, O. 822 Guardian Building
DALLAS, TEX. 708-709 Interurban Building
DENVER, COLO. 514-515 A. C. Foster Building
DETROIT, MICH. 525 Woodward Avenue
INDIANAPOLIS, IND. 608 Guaranty Building
KANSAS CITY, MO. 607 Rialto Building
LOS ANGELES, CAL. 410-411 Jewelers Building
LOUISVILLE, KY. 608 Starks Building
MILWAUKEE, WIS. 827 Merchants & Mfr's Bank Bldg.
NEW ORLEANS, LA. 617 Whitney Central Building
NEW YORK 220 Fifth Ave. at 26th Street
OMAHA, NEB. City National Bank Building
PHILADELPHIA 1007 Chestnut Street
PITTSBURGH, PA. 610-611 Farmers' Bank Building
WINNIPEG, MAN. 309 Paris Building
PORTLAND, ORE. 303-304 Corbett Building

PROVIDENCE, R. I. 525 Hospital Trust Bldg.
SAN FRANCISCO, CAL. 20 Second Street
SEATTLE, WASH. 562-563 Colman Building
ST. LOUIS, MO. 911 Locust Street
ST. PAUL, MINN. 216 Endicott Building
TORONTO, ONT. 9 Wellington Street, E.
WASHINGTON, D. C. 1319 F Street, N. W.

Works at
FRAMINGHAM, MASS.

**Fill out this coupon and
mail it to your paper
dealer or to our
nearest sales office.**

Name.....

Street and Number.....

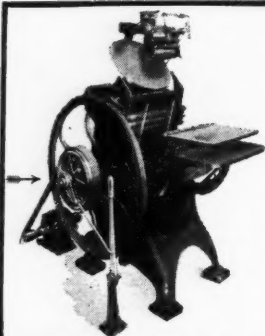
City or Town.....

State.....

Mail this coupon now!

*I'd like
to see the
new Dennison
Gummed Paper
Sample Book—giv-
ing the whole story
about gummings, col-
ors, and grades of paper.*

121.P.



DRIVE SHAFT MODEL 15-0
ON A GOLDING JOBBER

HORTON VARIABLE SPEED PULLEYS

PROVIDE

"A SPEED FOR EVERY NEED"

NOT POSSIBLE WITH ANY OTHER SPEED CHANGE MECHANISM

UNIVERSAL DRIVE SHAFT MODELS — Adaptable to Various Machines.
SPECIAL DRIVE SHAFT MODELS — Designed Especially For Certain Machines.
COUNTER SHAFT AND DIRECT MOTOR CONNECTED MODELS.

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Products of the

HORTON MANUFACTURING COMPANY

Cable Address "HORTOKUM"

MINNEAPOLIS, MINNESOTA, U. S. A.



The GRADUATED Key
PATENTED OCTOBER 9, 1923.

This Quoin appeals to every printer who requires the *best for all purposes*, for it combines every advantage without a fault. A direct spread; positive holding power, against wood or metal; locks quickly, by one turn of key; assures perfect register and wonderful durability.

Made in three sizes, Nos. 0, 1 and 2, agreeing and working with the Wickersham Quoins of earlier construction.

Sold through reliable dealers in all countries. But if your dealer does not carry them in stock, or refuses to serve you, from the fact that his margin of profit is greater on inferior articles, we agree to supply *reputable printing concerns* direct.

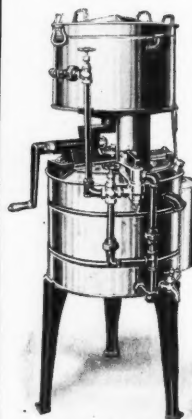
Write for description and prices of Wickersham Quoins, in 3 sizes; Morton Lock-Ups, in 43 lengths; also Stephens Expansion Locks, 4 sizes.

Samuel Stephens and Wickersham Quoin Co.

Originators and Manufacturers

174 FORT-HILL SQUARE BOSTON, MASSACHUSETTS

Well Prepared Glue Insures Satisfactory Results



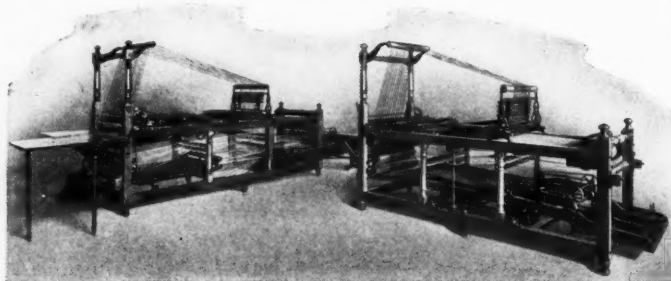
Up-to-date equipment is necessary for the economical preparation of glue. Without it time is wasted, and there is always the danger of spoiling the glue.

The Wetmore MODEL A-D Glue Heater and Pot

eliminates all danger of spoiling the glue through carelessness or oversight. This machine does not have to be watched for the Automatic Temperature Control prevents overheating. The glue does not come in contact with live steam; it is melted instantly, and the amount of melted glue can be regulated to meet your exact needs. The Model A-D is made in sizes from two to 200 gallons daily capacity.

Write for booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio



The HICKOK Dual L Ruling Machine

will rule both faint and down lines on one side of the sheet at one operation, thereby saving about 75% in time over the single machine. This machine has become most popular as a job machine, as all up-to-date shops are equipped with one or more.

Guaranteed to do perfect work.

THE W. O. HICKOK MFG. CO. (Established 1844) Harrisburg, Pa., U. S. A.

Linotype Elzevir Number Three

with *Italic* and SMALL CAPS

6 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT TH
AT BOTH GUIDES AND RESPONDS TO DESIGN, MEETING EVERY DEM
and that can be made on type. It simplifies the practice of am
bitious composition, and as an actual part and result of that
simplification gives the Linotype user the material for compo
sition of a richness attainable heretofore only by inordinately
costly and laborious handwork. It eliminates unsparingly that

9 Point

LINOTYPE TYPOGRAPHY FURNISHES
EQUIPMENT THAT BOTH GUIDES AND RESPONDS TO
design, meeting every demand that can be made
on type. It simplifies the practice of ambitious
composition, and as an actual part and result of
that simplification gives the Linotype user the

11 Point

LINOTYPE TYPOGRAPHY FURNIS
HES EQUIPMENT THAT BOTH GUIDES AND RE
sponds to design, meeting every demand
that can be made on type. It simplifies
the practice of ambitious composition, an

14 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUI
des and responds to design, meeting every demand that can be made on
type. It simplifies the practice of ambitious composition, and as an ac
tual part and result of that simplification gives the Linotype user the

18 Point

LINOTYPE Typography furnishes equipment that bot
h guides and responds to design, meeting every deman
d that can be made on type. It simplifies the practice of a

24 Point

LINOTYPE Typography furnishes equip
ment that both guides and responds to des
ign, meeting every demand that can be ma

*Both Old Style and Modernized Figures
made for all sizes; either style
may be ordered with a font*

1234567890

1234567890

Swash Characters

Included with all fonts from 6 to 24 point

A B D M X 7

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

BORDER: 6 Point Matrix Slide No. 516 and 2 Point Matrix Slide No. 401.

Composed entirely on the LINOTYPE

ADVANCE LEAD MOLD ELECTROTYPES

OUR low prices appeal to careful buyers because *quality* goes with them. Without quality we could not offer any unusual value. However, our quality and service are satisfying the demands of some of the most exacting of printers and they seem to be equally pleased with our prices.



LEAD MOLDS
NICKEL STEEL
ELECTROTYPES
WAX PLATES
CURVED PLATES
OF ALL KINDS

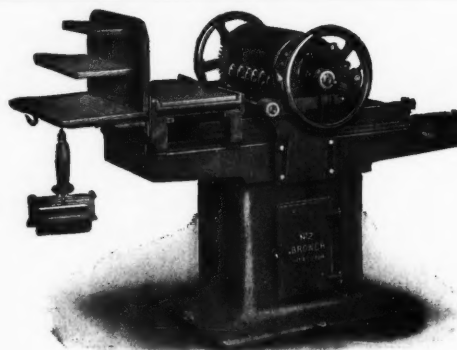
—
LARGE PLATES
A SPECIALTY

Lead mold electrotypes are unquestionably better than original plates for fine color printing. They offer a perfect reproduction of the original printing surface, but with a nickel instead of a copper face, thus eliminating the troublesome chemical reaction from ink on copper. They register absolutely and naturally, most good printers prefer them.

You have possibly considerable to gain and nothing to lose in investigating Advance Prices, Quality and Service. Write us before you place your next order.

Advance Electrotypes Company
Printcraft Bldg. Indianapolis, Ind., U. S. A.

Ask the Printer who is using them!



B. B. B. Proof Presses Are Precision Proof Presses

Good proofs mean economy; will mean quick O.K.'s and avoid delays. A clean, clear proof gives the customer a good idea of what the job will look like in advance, and thus prevent dissatisfaction before the job is printed.

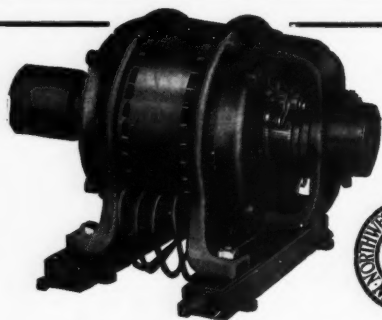
The No. 2 Brower, shown above, has a bed 17 x 26 inches. The No. 0 Brower is a smaller but equally efficient proof press with a bed 14 x 20 inches.

Write for Descriptive Circular

A. T. H. BROWER COMPANY

166 West Jackson St., Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
" " " BARNHART BROS. & SPINDLER
S. COOKE PROPRIETARY, Lmt'd, Sole Agents for Australia.



Push-Button Control Motors for Job Presses

The A-K Push-Button Control Motor is the only motor with push-button control for job presses. This feature is a great time saver in getting the press back to the same speed at which it was stopped.

The speed range of these motors enables the press to be operated at the highest point the feeder can handle.

Motors for Large Presses and Paper Cutters

We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.

STOKO PRINTING PRODUCTS

Plateless Embossing Machine Printers make good profits producing steel-die and copper-plate effects without the use of dies and plates. Increases the earning power of your types and presses with no additional wear. Successful in all leading countries.

Embossing Powders A high-grade, durable gloss or dull-finish compound for plateless embossing. For Black or Color Work, \$2.25 per lb.; for Gold and Silver Work, \$3.00 per lb. Orders promptly filled.

Ribbon Attachment For printing circular letters on platen presses. The ribbon moves over the form same as on multigraph, enabling printers to produce easily a satisfactory resemblance to typewritten letters. Price, with two rolls of ribbon, \$10.00—and selling like hot cakes.

Printing Inks Especially suitable for plateless embossing. This is a high-grade ink for extra fine job printing. Put up in half-pound collapsible tubes—Black \$1.25 per lb.; Yellow, Orange, Red, Blue, Green and Purple, \$2.00 per lb. Try this, if you take pride in doing good printing.

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Electric Glue Pots Keep your glue at proper temperature and always ready for use. 1-qt. size \$8; 2-qt. \$10; 4-qt. \$15.

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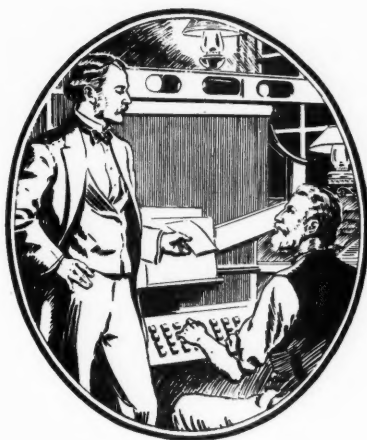
Multigraph Ribbons In any standard color at \$2.25 per 6 yard roll. A worth-while special price on quantity lots.

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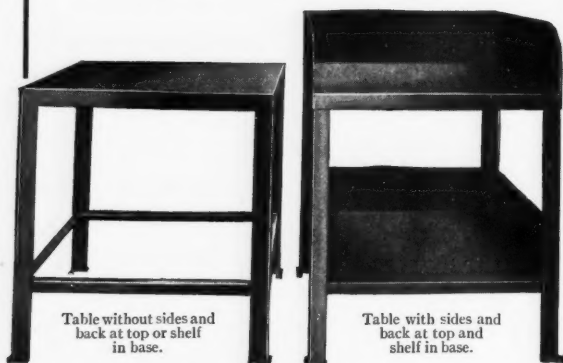


Table without sides and
back at top or shelf
in base.

Table with sides and
back at top and
shelf in base.

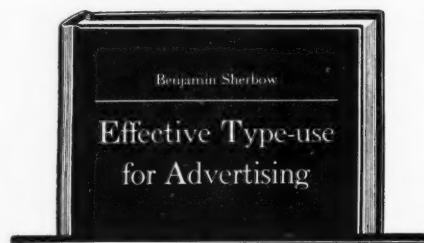
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The two larger sizes have six legs, others four.
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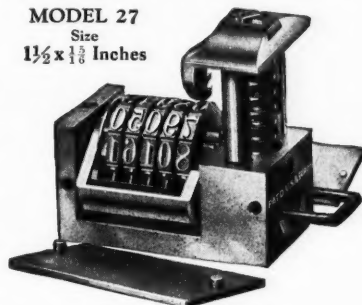
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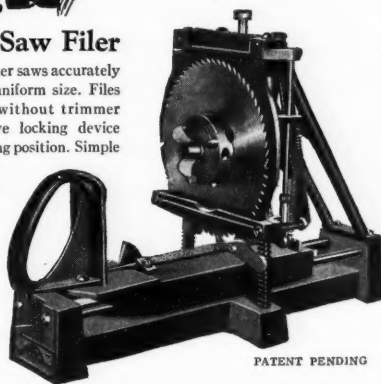
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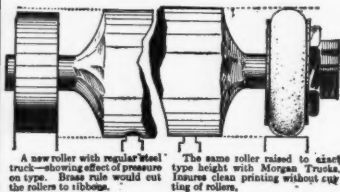
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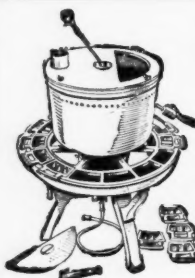
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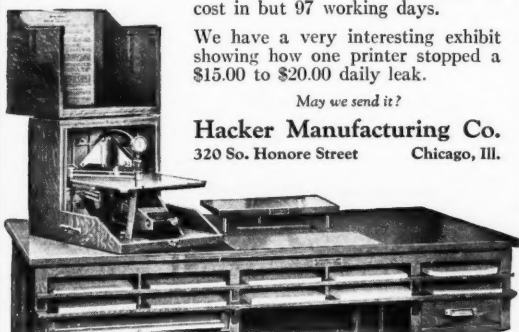
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DOES IT without
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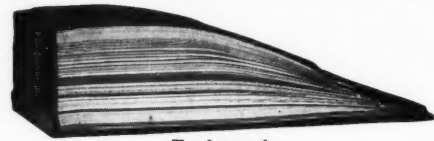


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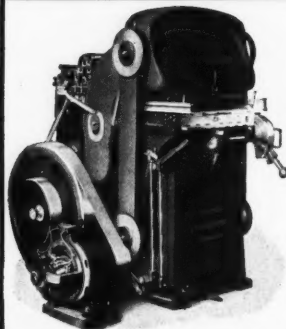
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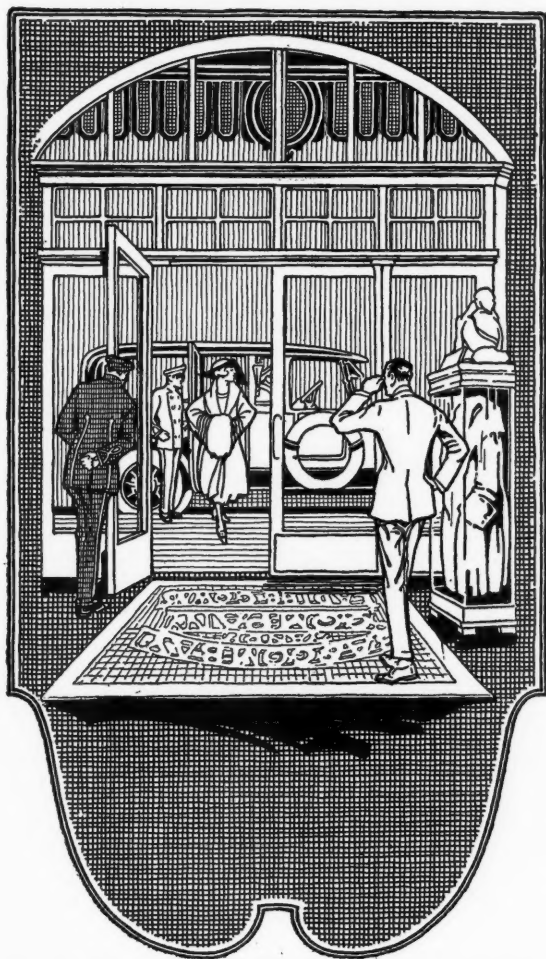
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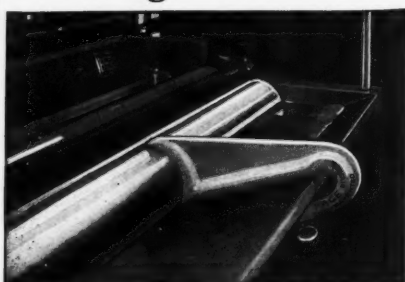
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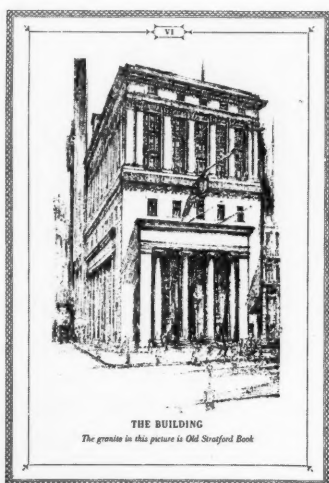
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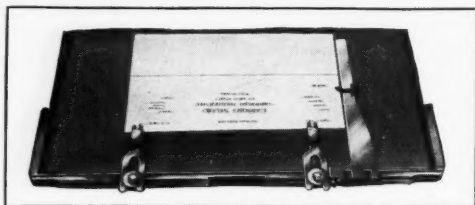
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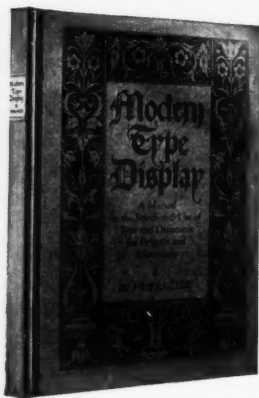


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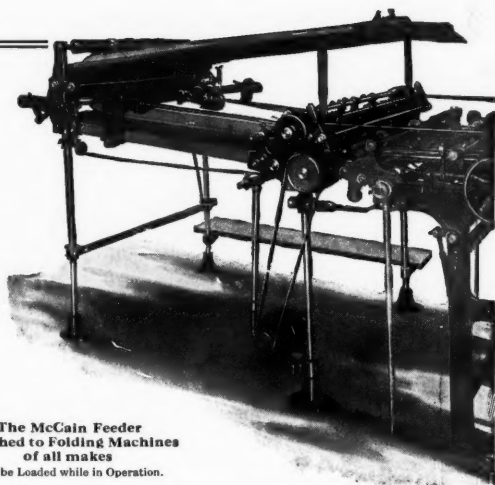
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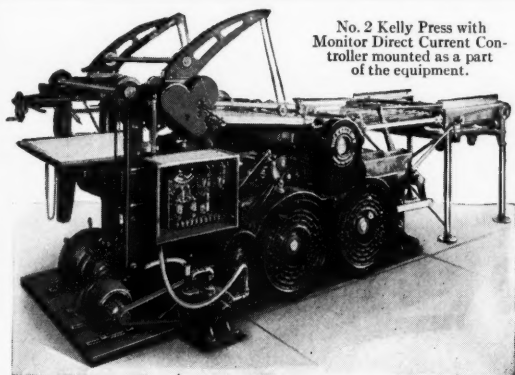
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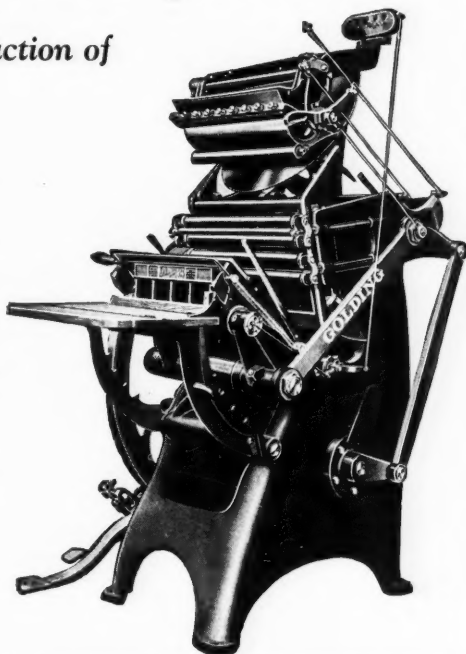
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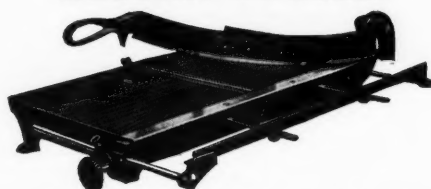
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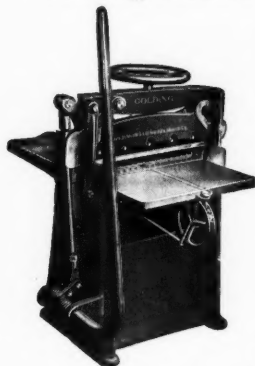


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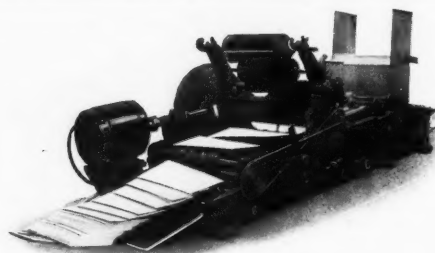


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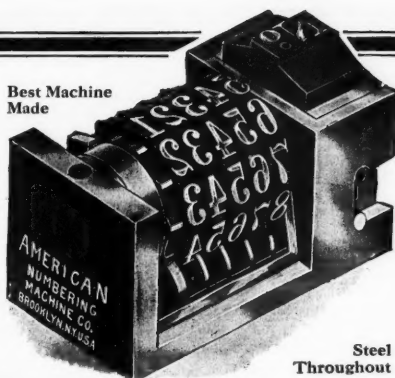
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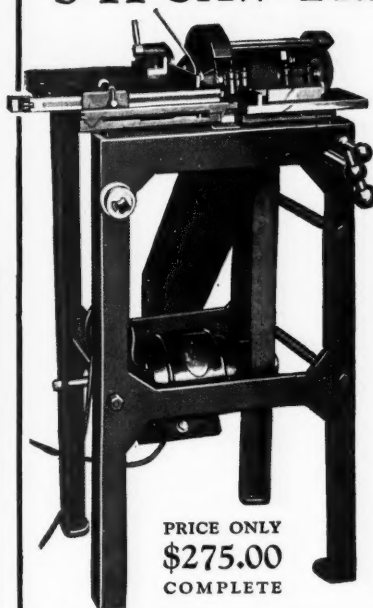
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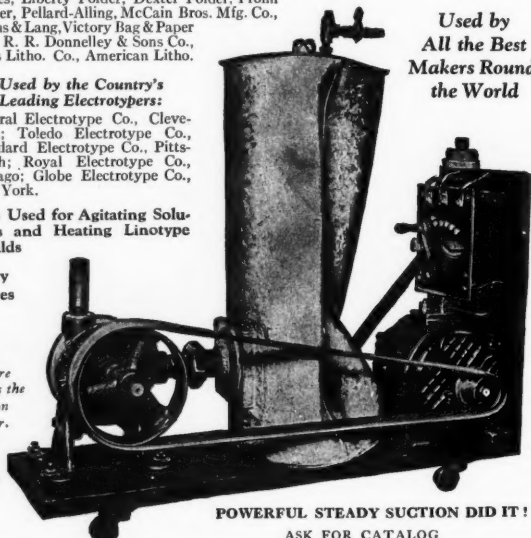
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Vol. 72, No. 3

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IMPOSITION

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

Forms for Platen Press
Four-page Forms
Eight-page Forms
Folder Forms
Twelve-page Forms
Sixteen-page Forms
Eighteen-page Forms

Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers
Folders, Brown Folders

72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, \$1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

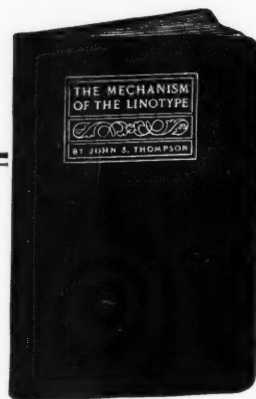
632 SHERMAN ST., CHICAGO, ILL.

A Book for Operators and Machinists—

—by JOHN S. THOMPSON

Author of —
“History of Composing Machines”
“Correct Keyboard Fingering”
and other works.

[280 pages; illustrated; handy pocket size,
4¼ x 7; substantially bound in flexible
binding; price, \$2.50; postage 10c extra.]



“The Mechanism of the Linotype”

First published in THE INLAND PRINTER under the title, “The Machinist and the Operator,” and later in revised form as a text-book, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly delays and accidents. Over 10,000 in use.

THE INLAND PRINTER COMPANY
(Book Dept.) 632 Sherman Street, Chicago, Illinois

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An Important Announcement to All Users of Gummed Paper

After making a careful survey of the gummed paper industry covering many months of investigation, we have found

FIRST: That there is large potential field in both advertising and industry where gummed paper can be profitably and advantageously used.

SECOND: That many printers fight shy of using gummed paper, basing their experience on some former difficulty they had before gummed paper had achieved the perfection that it now enjoys.

THIRD: That gummed paper has never been exploited in a large way or pushed as have other lines of paper.

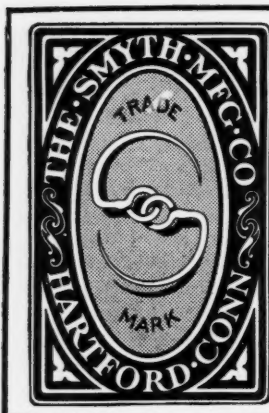
In an endeavor to remedy these conditions, and increase the use and popularity of gummed paper, we are launching one of the largest National advertising campaigns ever inaugurated by this industry in the country. Our campaign will not only be instructive to the printer, but will contain many helpful ideas and concrete examples showing the printer new uses for gummed paper, giving him an opportunity to develop new lines of business.

We will exploit our two well-known brands—**Ideal Guaranteed Flat Gummed Paper** and **Jones Li-flat Gummed Paper**, acknowledged today by all of the large users as the two best lines on the market. We are represented in all the larger cities of the United States by more than 150 distributors, who carry an adequate supply to fill your immediate demand.

This campaign promises to be a very interesting one from an advertising standpoint, and we advise you to send in your name and address that we may include it in our mailing list.



McLaurin-Jones Company
Brookfield, Mass.



THE SMYTH MANFG. CO.

HARTFORD, CONN.

Designers and Builders of the Highest Grade Machinery
for Bookbinders and Blank Book Makers

SOLE SELLING AGENT

NEW YORK

E. C. FULLER COMPANY

CHICAGO

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To You

Our valued friends in
all parts of the world,
we send our most hearty
greetings, and the sin-
cere wish that the New
Year may bring you
happiness and
prosperity

MADE BY
THE
CROMWELL PAPER CO.
JASPER PLACE
CHICAGO
U.S.A.

The Linotype User is kept Ahead of the Procession

Every new invention, every improved method, every advance either typographic or mechanical—the Linotype user gets it first. The research and experimental departments of the Linotype Company are everlastingly seeking out new ways to make the Linotype more valuable and profitable to its users.

This is the first of a series of advertisements reviewing some of the great contributions that the Linotype has made to printing prosperity.



Mergenthaler Linotype Company

29 Ryerson Street, Brooklyn, N. Y.

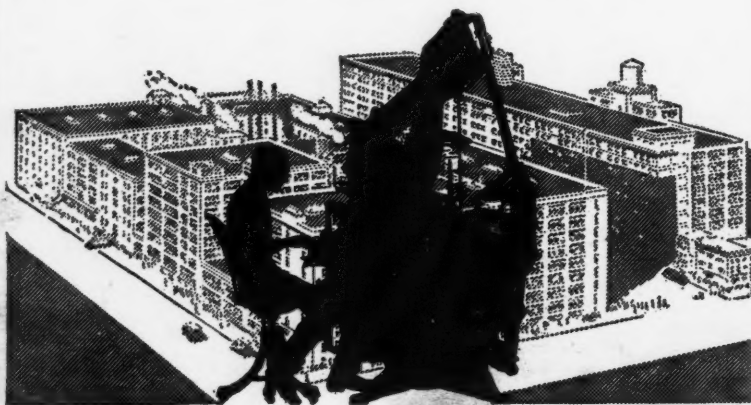
SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINO TYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World



SOME of the time-and-money-saving inventions that have been given the printing world through Linotype Initiative:

- The Circulating Matrix
- The Slug (Complete Line of Type)
- The Spaceband
- The Power-Driven Keyboard
- The Two-Letter Matrix
- The Quick-Change Magazine
- The Auxiliary Magazine
- The Split Magazine
- The Front Removal of Magazines
- The Multiple-Magazine Machine
- The Seventy-two Channel Magazine
- The Display Machine
- The Text-and-Display Machine
- The Multiple Distributor
- The Two-Pitch Distributor Screw
- The Universal Mold
- The Four-Mold Disk
- The Recessed Mold
- The Automatic Font Distinguisher
- The Universal Knife Block
- The Universal Ejector
- The Sorts Stacker and Multiple Sorts Stacker
- The Forty-two-Pica Measure Machine (1897)
- Linotype Typography

AND

The Text-and-Display Machine with Main and Auxiliary Magazines Operated from One Power-Driven Keyboard

Composed entirely on the Linotype in the Bodoni Series